

CATALOGUE
OF THE
UZZIELLI COLLECTION.

1860.

Dublin.
N. G. & J.
Ireland.



E. S. del. & sc.

J. C. Robineau del.

SACRA CHATREAZI ME.

Engraving of the Holy Family and St. Joseph, with two other figures, likely angels or saints, standing behind them. The scene is set in a simple room with a doorway in the background. The engraving is signed 'E. S. del. & sc.' in the bottom left corner.

CATALOGUE

OF THE

arious orks of rt

FORMING THE

COLLECTION

OF

MATTHEW UZIELLI, Esq.

OF

HANOVER LODGE, REGENT'S PARK,
LONDON.

By J. C. ROBINSON, F.S.A.

MEMBER OF THE ACADEMY OF FINE ARTS OF FLORENCE,

Sc. Sc.

SUPERINTENDENT

OF THE ART COLLECTIONS OF THE SOUTH KENSINGTON MUSEUM.



LONDON:

PRINTED BY

JOSEPH CLAYTON, 17, BOUVERIE STREET, FLEET STREET.

1860.



P R E F A C E.



THE numerous additions made to the Collection, whilst this Catalogue has been in course of preparation, have rendered it impossible to arrange the work as systematically as could be wished: the several sections consequently follow each other without any particular method of classification.*

In gathering together the very varied objects herein described, the owner has been guided by a general taste for art, the indulgence of which appeared to him preferable to the confining his acquisitions within strictly-defined limits.

This plan, besides affording the widest and most fruitful field for his researches, seemed also likely, in its results, to be more agreeable to friends and visitors, for whose enjoyment, not less than for the owner's own pleasurable occupation, this Collection has been formed.

* Owing to this cause, and to other unavoidable circumstances, the engravings of gems are not arranged in numerical sequence on the plates, neither has it been possible to make adequate reference to them in the text.



CONTENTS.

	SECTION I.	PAGE.
 ENETIAN and German Glafs Wares.	Nos. 1 to 64 (d)	1
	II.	
 Antique Greek and Roman Glafs Wares.	Nos. 63 to 97	18
	III.	
Majolica Wares.	Nos. 120 to 149	28
	IV.	
Perſian Enamelled Pottery.	Nos. 150 and 151	44
	V.	
Palify Ware and German Enamelled Stoneware.	Nos. 152 and 153.	46
	VI.	
Enamels (on Metal).	Nos. 180 to 239	49
	VII.	
Antique and other Engraved Gems.	Nos. 250 to 813 (a).	69
	VIII.	
Portrait Medallions.	350 (b) to 370 (b)	189
	IX.	
Antique Jewellery.	Nos. 400 to 425	197
	X.	
<i>Mediæval and Cinque-cento Jewellery.</i>	Nos. 460 to 476.	205
	XI.	
Antique Greek Painted Vafes.	Nos. 530 to 559	212

	PAGE.
SECTION XII.	
Art <i>Bronzes</i> . Nos. 600 to 618	226
XIII.	
Miscellaneous Objects in Precious Materials—Goldsmiths' Work and Decorative Metal Works in general. Nos. 651 to 693.	234
XIV.	
Miscellaneous Objects—Sculptures in Wood, Ivory, Stone, and other Materials. Nos. 700 to 712	248
XV.	
Porcelain Wares. Nos. 740 to 760	253
XVI.	
Pictures and Drawings by Ancient Masters. Nos. 801 to 822.	260
XVII.	
Pictures by Modern Artists. Nos. 851 to 890	268
XVIII.	
Miniatures. Nos. 950 to 1008	279
XIX.	
Water-Colour Drawings by Modern Masters. Nos. 1001 (a) to 1023	297
XX.	
Illuminated Manuscripts. Nos. 1024 and 1025	303
XXI.	
Modern Sculpture. No. 1026	304





I.

VENETIAN AND GERMAN GLASS WARES.

IN the Middle Ages and down to the seventeenth or eighteenth century even, Venice was the great centre of the Glass Manufacture—the workshops of the neighbouring island or suburb of Murano supplying all Europe; and, notwithstanding the extreme fragility of the material, a great number of pieces of this manufacture have been handed down intact to the present time. These are generally of the more elaborate or costly kind, greater care having naturally been always taken of the more important than of the less valuable specimens.

From the intrinsic beauty of the Venetian Glass Wares, the extreme variety in design, and the diversity of technical processes displayed in them, they have become favourite objects of research to modern Connoisseurs, and remarkable specimens, in consequence, frequently command high prices.

Venetian Glass is generally of extreme thinness, being nearly always *blown*, and very rarely cut on the wheel. Apparently, there are few pieces extant of an earlier date than the latter years of the fifteenth century: the art, however, was in full exercise in Venice long before that time.

Gilding and decoration in enamel colours are very frequent

in the early *quattro-cento* pieces. The *laticinio*, or *flagree* varieties, *Vitro de trina*, &c., to all appearance, were the product of the sixteenth century, and the majority of the specimens in Collections probably belong to the second half of that century; it is, however, very difficult to determine the exact age of Venetian Glass Wares, positive data being very seldom obtainable.

The following are the principal varieties:—First. “*Laticinio*,” or *flagree* glass, of which there is a great diversity of patterns, is characterized by coloured threads (generally opaque milk white, hence the word “*laticinio*”), included in the mass of transparent glass, which, by various methods of manipulation, are twisted or woven into regular spiral or reticulated patterns, producing in some specimens, a kind of network of delicate lines spread over the piece (“*Vitro de trina*,” or lacework glass). This latter term, however, is generally applied to specimens in which the white threads are crossed at an angle, forming lozenge-shaped compartments, each of which sometimes contains a small air-bubble.

“*Millefiore*” glass displays an infinity of eccentric patterns—stars, circles, &c.—produced by mingling small cylindrical pieces of various coloured *flagree* glass, cut from thin rods, with the melted mass from which the vessels are blown.

“*Schmelze*, and “*Schmelze-Avanturine*.” The former of these varieties is a semi-opaque glass of a rich variegated brown, green, or bluish colour, which, when seen by transmitted light, takes a deep blood-red tint. Patches or globules of gold, sometimes seen on the surface of this kind of glass, constitute the “*Schmelze-Avanturine*.”

The *Avanturine* is obtained by mingling metallic filings or levigated leaf gold with the melted glass, in the mass of which it is seen suspended in the shape of brilliant particles.

Frosted or crackle glass is another characteristic variety.

In Germany, in the sixteenth and seventeenth centuries, enamel

painting on glass wares was much practised. The large cylindrical drinking vessels are the most characteristic pieces: they are decorated with a great variety of designs, armorial bearings and inscriptions. Cutting and engraving were first prominently practised in Germany (Bohemia), not much earlier than the latter part of the seventeenth century, coincident with the increased purity and beauty of the material, which had gradually been made to rival the brilliancy of crystal, and naturally suggested facet cutting for its most effectual display.





CATALOGUE.

I.—VENETIAN AND GERMAN GLASS WARES.

No. 1.

HALICE-SHAPED GOBLET, the stem in blue glass, ribbed or fluted, the lower part of the bowl enriched with waved flames or pointed rays, alternately in blue enamel and gold; the margin, &c., surrounded by gilt zones, picked out with pearls or jewels, in white, red, and blue enamels. This piece was probably intended as a wedding gift. Date—circa 1500. Height, $7\frac{1}{4}$ in. (Rouffel Collection.)

No. 2.

IMILAR CHALICE-SHAPED ENAMELLED GOBLET, blue ribbed stem, the bowl enriched with diamond-shaped compartments, formed by raised canes, which are filled in with rosettes in green, red, white, blue and yellow enamels; the margin surrounded by a wreath of green foliage, broken by four rosettes; the lip gilded and studded with raised pearls in enamel. Height, $6\frac{1}{4}$ in. Date—end of the fifteenth century.

No. 3.

WER OF GLOBOSE FORM, the lip compressed to form the spout ; plain recurved handle, the body of the piece painted with an enamelled shield of Arms within a wreath, decorated with gilding and jewel-work, ribbons, &c. ; at the sides are painted four winged cherubs in enamel. The neck of the piece is surrounded with a zone of *imbricated* ornament in gold, enriched with enamelled jewels. *Quattro-cento* period. Height, 8 in.

Nos. 4 and 5.

AIR OF TAZZE, nearly identical in design. The under sides enriched with raised oblique, radiating *gadroons*, the outer margins surrounded by deep bands of gilded scale work and pearls in enamel, and in the centre of each is a shield bearing the Arms of Pope Leo X., surmounted by the papal tiara and cross keys. Circa 1510. Diam., $9\frac{1}{2}$ in. ; height, 3 in.

No. 6.

ARGE FLASK, OR PILGRIM'S BOTTLE, enriched on each side with an enamelled shield of Arms, surmounted by a prelate's or cardinal's hat, within a wreath of gilded foliage, &c. ; the neck and margin of the piece surrounded by similar wide gilded wreaths. The Arms are those of the Pucci family. Circa 1530. Height, $14\frac{1}{2}$ in.

No. 7.

WER OR "*BURETTE*," the body globular ; tall, straight neck, the lip surrounded with a raised crest or crown of projecting *Vandyked* points ; elegant curved

handle, and long spout. This beautiful piece is entirely covered with vertical columns of *laticinio* work, alternately of plain white and interlaced *flagree* stripes. Its shape resembles that of the "*burettes*" in metal, so much used in the fourteenth and fifteenth centuries. Height, 11 in. Date—probably first half of the sixteenth century.

No. 8.



CIFORM EWER, with compressed trefoil lip and raised handle, the lower extremity of the latter terminating in a moulded mask. The piece is entirely covered with vertical columns of *laticinio* work of an open reticulated pattern. The columns or canes are in juxtaposition; so that the entire surface is filled in. The shape, derived from the Antique, is very elegant, and is identical with that of the Venetian engraved brass rose-water ewers, of circa 1540. Entire height, 10 in.

Nos. 9, 10, and 11.



THREE FUNNEL-SHAPED GLASSES, OR GOBLETS on tall stems, variously ornamented with bulbs, balls, bosses, &c. These pieces are grotesques, perhaps intended to hold flowers, but more likely merely "*tours de force*" of glass-blowing; they illustrate the inexhaustible fancy of the Venetian artists in glass, and their great manual skill. Heights, respectively, 10 in., 10½ in., and 11 in. Seventeenth century.

No. 12.



TALL GOBLET, OR "HANAP," with cover, in plain blown glass of black or smoky tint. The bowl funnel-shaped. Tall, baluster stem. The simple elegance of

this piece is very noteworthy, all the forms being well contrasted and of great purity. Seventeenth century. Height, 15 in.

No. 13.

UNNEL-SHAPED GLASS, on tall, elaborately wrought stem; pale, smoke-tinted glass. The lower part of the bowl ornamented with raised ribs and small knobs or bosses. The stem is enriched with a rosette or star, contained within an open ring formed by a spiral cane, the outer margin fringed with radiating points. Seventeenth century. Height, 13½ in.

No. 14.

ARGE WINE-GLASS OR GOBLET on tall stem, the bowl plain. The stem forming a heart-shaped compartment of involuted cord, the outer margin of which is enriched with wing-mounts. The cord of the stem encloses threads or filets of red, blue, and yellow glass. Seventeenth century. Height, 11½ in.

No. 15.

ARGE WINE-GLASS, of very similar design—the corded stem enclosing red and white filets; the wing-mounts in blue glass. Seventeenth century. Height, 10¼ in.

No. 16.

EEP FUNNEL-SHAPED GOBLET, OR WINE-GLASS, on low stem. The bowl enriched with oblique spiral lines of *laticinio*. The stem or knob moulded with lion's head, masks, and garlands of pendent pearls

in relief. The colour of the glass, black or "*enfumé*." Sixteenth century. Height, $11\frac{1}{8}$ in.

No. 17.

INE-GLASS of similar form—the bowl surrounded with spiral bands of *laticinio*. The knob in the stem, enamel gilded. Sixteenth century. Height, 9 in.

No. 18.

YLINDRICAL BEAKER, enriched with vertical columns of *laticinio*, alternately plain and filled in with *flagree* work. In the centre of the glass are attached four grotesque masks in relief, heightened with gold, and four smaller projecting bosses, each with a small bead of turquoise glass in the centre. Sixteenth century. Height, $7\frac{1}{4}$ in.

No. 19.

OBLET in "*Vitro de trina*"—the bowl fluted or hexafoil shaped, the under part formed by four superposed flattened bulbs. A circular boss or knob on the stem. The "*laticinio*" filets form lozenge-shaped compartments, and the oval air-bubbles lie under the points of intersection of the threads. An exquisite specimen of *Vitro de trina*, of great technical interest. Height, $7\frac{3}{4}$ in.

No. 20.

UP, OR GOBLET—the bowl of an elegant calyx or bell shape—*Vitro de trina*, of the same pattern as the previous piece. Sixteenth or seventeenth century. Height, $5\frac{3}{4}$ in.; diam., $5\frac{5}{8}$ in.

No. 21.

IDE FUNNEL-SHAPED GLASS, on tall baluster stem, which is decorated with delicate, lateral, winged, or "cock's-comb" mounts, in blue and white glass. Seventeenth century. Height, 7 in.

No. 22.

UNNEL-SHAPED WINE-GLASS—the lower part expanding into a spherical bulb, with handles attached to the bowl. Low moulded stem in blue glass. Seventeenth century. Height, $6\frac{1}{2}$ in.

No. 23.

ALL FUNNEL-SHAPED WINE-GLASS—the stem in open-work, formed by a twisted cord of colourless glass, with an involuted wing-scroll ornament, in blue glass, attached to it at right angles. A specimen of elegant and unusual design. Sixteenth or seventeenth century.

No. 24.

INE-GLASS, on baluster-shaped and spiral moulded stem, with lateral "cock's-comb" mounts in plain glass. The bowl beautifully moulded or involuted near the lip. Sixteenth or seventeenth century. Height, 7 in.

No. 25.

OBLET, OR TAZZA, on moulded baluster stem—the bowl plain, the stem enriched with lion's-head masks in relief, *cartouches*, *gadroon* ornaments, &c.; the glass black or smoke-tinted. Sixteenth century. Height, 6 in.; width of bowl, 6 in.

No. 26.

EXAFOIL, OR FLUTED GOBLET—the bowl surrounded in the lower part with a horizontal band of *laticinio* work; moulded and gilded baluster stem, enriched with griffins' heads and strings of pendent pearls; smoke-tinted glass. Sixteenth century. Height, $4\frac{1}{2}$ in.; width across bowl, $4\frac{1}{2}$ in.

No. 27.

MALL BELL-SHAPED GLASS on low stem, with blue handles or wing-mounts affixed to the bowl. Sixteenth or seventeenth century. Height, 5 in.

No. 28.

ELL-SHAPED GOBLET, on ribbed, bulbed, or baluster stem, the bowl of dark purple, and the foot in white or colourless glass. Sixteenth century. Height, 6 in.

No. 29.

VAL RIBBED GOBLET, OR WINE GLASS, on tall twisted stem. Yellowish *enfumé* glass. A specimen of elegant and unusual design. Sixteenth or seventeenth century. Height, $6\frac{1}{2}$ in.

No. 30.

AZZA, the bowl ribbed, and resembling in shape the expanded calyx of a flower; plain baluster-shaped stem. Fifteenth century. Height, $5\frac{1}{4}$ in.; diam., $5\frac{1}{2}$ in.

No. 31.

OTTLE, OR FLOWER VASE, the lower part forming a flattened or depressed bulb, the neck or bowl above, ribbed and bell-shaped. The material of this glass, of great rarity, resembles the *Schmelze-Avanturine*. The ground, however, is a rich opaque yellow glass, mottled or marbled with deep crimson brown, plentifully interspersed with gold *Avanturine*. The intention has been to imitate tortoise-shell. Seventeenth or eighteenth century. Height, $5\frac{3}{4}$ in.

No. 32.

ASE, OR BOTTLE, in dark blue glass, the lower part of the elongated bulbous body diamond or bulb-moulded; the neck expands again into a funnel shape, the lip cut and *Vandyked*; the recurved handles are affixed near the neck in white glass; the foot also is in white or colourless transparent glass. A rare and remarkable piece. Height, $8\frac{1}{2}$ in.

No. 33.

UNNEL-SHAPED WINE-GLASS, on beaded and spiral-ribbed baluster stem, with transverse wing mounts in white and blue glass. Seventeenth century. Height, $7\frac{3}{8}$ in.

No. 34.

ELL-SHAPED GOBLET, on raised baluster stem, the lower part of the bowl surrounded by a transverse raised file, and by raised *gadroons* and projecting points, or knobs. The stem enriched with lion's-head masks, strings of pendent pearls, &c. Sixteenth century. Height, 7 in.

No. 35.

MALL BOTTLE, the body forming a flattened bulb, with a raised transverse bead or moulding surrounding it. The body is in frosted or crackled glass. Slender neck in plain glass, compressed lip, and two transverse handles. Sixteenth century. Height, 4 in.; width, 4 in.

No. 36.

AZZA GOBLET on low stem, the bowl richly ornamented with radiating or vertical canes of *laticinio*, disposed in a waved or undulating manner by alternate broad white stripes and interlaced filagree work. A rare and beautiful specimen, both as respects design and manipulative skill. Sixteenth or seventeenth century. Height, 4 in.; width, 7 in.

No. 37.

OTTLE with cup-shaped cover and winged handles—*Vitro de trina*. Seventeenth century. Height, $5\frac{3}{4}$ in.

No. 38.

OTTLE of the same shape, ornamented with vertical columns of minute *filagree laticinio* work. Seventeenth century. Height, $6\frac{1}{4}$ in.

No. 39.

OTTLE OF SIMILAR DESIGN. The centre of the bulb of the bottle and the cover are each surrounded with a band of interlaced work in blue glass, in relief,

betwixt raised beaded filets; wing handles, in blue and white glass, and etched floral ornaments in the "*flacon*" part. Height, $5\frac{3}{4}$ in.

No. 40.

OTTLE OR FLOWER-HOLDER, the neck bent obliquely; margin edged with blue glass; lateral wing handles in blue. Seventeenth century. Height, $6\frac{1}{2}$ in.

No. 41.

EMON, with two leaves and a flower attached, in Venetian glass of the natural colours. Seventeenth or eighteenth century. Entire length, 6 in.

Nos. 42, 43, and 44.

HREE ORNAMENTAL BALLS, OR GLOBES, of *Schmelze-Avanturine* glass, on raised stems of the same. Probably eighteenth century work. Height of each, 9 in.; diam., $4\frac{1}{2}$ in.

No. 45.

CE CUP AND STAND, in opaque black glass, richly mottled with gold *Avanturine*. Eighteenth century. Height, $3\frac{3}{4}$ in.

No. 46.

LOBULAR BOTTLE, with tall, twisted neck, enriched with raised filets, vertical and transverse, in blue glass. Sixteenth or seventeenth century. Height, $8\frac{1}{2}$ in.

No. 47.

OBLET, OR WINE-GLASS, in "*Vitro de trina*;" the stem mended in gilt bronze at an ancient period. Sixteenth century. Height, $7\frac{3}{4}$ in.

No. 48.

AZZA on baluster stem, the centre of the bowl enriched with *laticinio* work, and with two transverse bands of the same, midway betwixt the centre and the margin. The stem has minute vertical filets of *laticinio*. Sixteenth century. Height, 5 in. ; diam. of bowl, 6 in.

No. 49.

AZZA on low stem, the margin of the bowl turned over so as to cause it to assume a quadrangular shape. Columns of open spiral *laticinio* work radiating from centre to margin of the bowl. Height, 5 in.

No. 50.

MALL DIAMOND-MOULDED JUG, OR "*CRUCHE*," in blue glass. Seventeenth or eighteenth century. Height, 4 in.

No. 51.

MALL RIBBED GLASS on baluster stem; three detached pendent rings hang from loops fixed to the bowl. Height, $3\frac{1}{4}$.

No. 52.

 MALL OVIFORM EWER, OR *BURETTE*, with handle and spout, the sides surrounded with raised bosses; masks in relief, &c. Sixteenth century. Height, 7 in.

No. 53.

 UNNEL-SHAPED GLASS, compressed laterally, so as to assume an oval shape; the lower part of the bowl frosted or crackled; a beaded knob near the foot. Sixteenth century. Height, $7\frac{3}{4}$ in.

No. 54.

 UNNEL, OR BELL-SHAPED WINE-GLASS, on baluster-shaped stem—the bowl, in the lower part, is of purple glass, and, near the margin, colourless, as though partly filled with wine. A most curious specimen. Sixteenth or seventeenth century. Height, 7 in.

No. 55.

 LAT TAZZA—the bowl surrounded with a band of raised *Guilloche* work in blue.

No. 56.

 NE-GLASS, with bell-shaped bowl—the lower part enriched with raised *gadroons*; baluster-shaped stem. Seventeenth century. Height, $5\frac{3}{4}$ in.

No. 57.

 MALL CYLINDRICAL GLASS, on baluster-shaped stem. At the sides are four loop or wing-handles, from

two of which hang loose detached rings of blue glass. Seventeenth century. Height, 6 in.

No. 58.

TATUETTE in Venetian glass. The youthful Bacchus seated astride a barrel, holding a flask of wine in one hand and a goblet in the other. The figure is partly blown and partly moulded. The body is of transparent ruby glass, and the head, legs, and arms of opaque milk-white glass. Seventeenth or eighteenth century. Height, 8 in.

No. 59.

LD BOHEMIAN CRYSTAL GLASS—boat or shell-shaped bowl on facet cut stem. The bowl richly engraved with fluted-shell ornaments and interlaced *Louis Quatorze* arabesques. Probably a salt-cellar. Circa 1700. Height, $5\frac{1}{4}$ in.

No. 60.

MALL GLASS SALT-CELLAR, of similar design—engraved with elaborate strap-work ornament, flowers, &c., and bearing the motto, "*Redlech Werth Ewig.*" Circa 1700. Height $4\frac{1}{4}$ in.

Nos. 61 and 62.

AIR OF FUNNEL-SHAPED CHAMPAGNE GLASSES. Old Bohemian cut glass. On each side, in front, is a raised oval *appliqué* medallion, containing an emblematical device of Cupid fighting with a cock, in etched gold; the border surrounding this is set with small *appliqué* facet-cut garnets—the centre *cartouche* enriched with

foliated scroll-work. Height of each piece, 8 in. Date—first half of the eighteenth century.

No. 63 (a).



YLINDRICAL, OR PAIL-SHAPED, BEAKER—enamelled Venetian glass. Circa 1490. The entire surface of the glass is covered with a continuous frieze—a pattern of a Triton flanking a candelabrum supporting a *cartouche*, on which is perched a spread eagle, also accompanied by beautiful scroll foliage. The enamels are of the most varied and brilliant colours. Purchased in Rome, 1859.

No. 64 (a).



MINIATURE PICTURE ON GLASS—Italian work. Circa 1490. The subject of this interesting and rare work is the presentation in the Temple—a crowded composition of many figures in the style of a missal painting, and in all probability executed by an artist accustomed to work on vellum. The painting is executed in distemper at the back of the glass; the draperies and accessories, however, are all put in in gold leaf, the folds and details being produced by etching with a needle through the film of gold down to the glass, and afterwards filling in or backing the entire design with a coat of dark colour. The effect of the dark lines of the etching on the gold surface is somewhat analogous to that of niello-work on silver. Height, 5 in.; width, $3\frac{1}{2}$ in.



II

ANTIQUE GREEK AND ROMAN GLASS WARES.



PERFECTLY preserved specimens of Antique Glass Wares are found only in tombs, where they are deposited along with vases in *terra cotta* and bronze. But fragments of the more costly varieties are also found beneath the soil of ancient cities, especially of Rome. Glass vessels in the antique ages were probably proportionately more costly than those of painted *terra cotta*; hence, very few specimens of importance have been preserved to us in the tombs—the celebrated Portland Vase, found in a marble sarcophagus in Rome, is a rare and singular exception. Small phials, *unguentariæ*, &c., vessels of funereal use, and, in the Roman Imperial ages, large globular or oviform urns in coarse glass, of little cost, are thus almost the only perfect specimens of ancient glass manufactures now extant. The mutilated fragments found in the ground, however, reveal the existence in ancient times of works of a far higher class—indeed, in perhaps no branch of industrial art were the ancients in reality more expert than in glass-working. Every colour of the material, and almost every process in use in modern times, seem even to have been known and carried out to degrees of perfection never since attained. The surface of many speci-

mens of antique glafs exhibits the moft brilliant pearly or iridifcent luftres. This is owing to the fuperficial decomposition or exfoliation of the material. Perfectly developed and beautiful examples of this accidental “irifation” are much efteemed by connoiffeurs, and, confequently, have confiderable value.





CATALOGUE.

II.—ANTIQUE GREEK AND ROMAN GLASS WARES.

No. 63.

FLASK, with handle—dark greenish glass; the bulb, or body, furrounded with oblique spiral flutings, produced by the piece being blown into a mould. The handle of this flask is particularly worthy of notice, from the skilful manner in which the molten material has been made to assume beautiful curves, irregularly balanced, but full of artistic feeling.—Roman work.

Nos. 64, 65, 66, 67, and 68.

FIVE ROMAN "*LACHRYMATORIES*," OR "*UNGUENTARIÆ*," in common glass, of various shapes, all richly irifated. The present specimens are all perfect: many similar ones, however, are found fused and contorted; sometimes as many as three or four being found attached together, in a half melted state. This has resulted from their having been burnt with the corpse on the funeral pyre. These small bottles were formerly believed to have been intended to contain the tears of the mourners; they are now, however, with more likelihood, supposed to have contained perfumes.

No. 69.

 SMALL "PHIALE," OR "LACHRYMATORY;" a splendid specimen of iridescence. Roman work. Length, 3 in.

Nos. 70 and 71.

 TWO SMALL BULB-SHAPED PHIALS, with straight necks, in plain glass. Roman period. Probably *lachrymatories*, or *unguentariæ*.

No. 72.

 LOBULAR BOTTLE, in light, greenish-tinted glass, with two small loop handles, through which are passed brass rings, which in turn hold a bronze bucket or swing handle, formed from a flat strip of bronze. Roman period. A rare and remarkable specimen. Diam., $3\frac{1}{2}$ in.

No. 73 and 74.

 TWO SMALL PHIALS, in light blue glass. Roman period.

No. 75.

 SIMILAR SMALL PHIAL, in light blue glass, furnished by a spiral cord of opaque white glass. The lip, or upper part of the neck, fractured.

No. 76, 77, 78, and 79.

 FOUR SMALL CIRCULAR CONVEX GLASS BUTTONS, respectively in blue, opaque yellow, pearl white, and light greenish glass: with bronze flanks. Roman period. Diam., $\frac{3}{4}$ in.

No. 80.

 SMALL GLOBULAR, OR BULB-SHAPED "PHIALE," with straight neck. Dark purple glass. Roman period.

No. 81.

 SMALL, GLOBULAR, AMPHORA-SHAPED FLASK, OR "PHIALE," with two small loop handles, near the neck. The ground of dark blue glass surrounded with a wide belt of zigzag ornament, in light greenish turquoise and yellow, and with several bands of opaque yellow; the lip edged with turquoise glass. Antique (Greco-Egyptian?) manufacture, in fine preservation; probably an *unguentarium*. Height, $2\frac{7}{8}$ in.; diam., 2 in.

No. 82.

 SMALL GLOBULAR FLACON, of nearly similar design to the preceding. The ground of blue glass, with an elaborate zone of zigzag ornament. The surface eroded and iridescent. Height, $2\frac{3}{4}$ in.; diam., $2\frac{3}{8}$ in. Greco-Egyptian?

No. 83.

 SMALL EWER, with handle, and compressed trefoil lip, in dark blue transparent glass, surrounded by bands, or filets of opaque yellow. Surface slightly eroded. Height, $3\frac{1}{4}$ in. Greco-Egyptian glass.

No. 84.

 CYLINDRICAL PHIALE, OR "ALABASTRON," with trefoil lip. Dark blue glass, covered with a zigzag pattern, in opaque white and yellow. The surface somewhat eroded and iridescent. Length, $4\frac{3}{8}$ in. Greco-Egyptian.

No. 85.

MALL *PHIALE* of similar shape to the preceding piece, with two small loop handles attached. The ground dark greenish blue, semi-opaque glass, with a deep belt of parallel zigzag bands in turquoise and yellow. In perfect preservation. Length, $3\frac{1}{4}$ in. Greco-Egyptian.

No. 86.

HIALE OR *ALABASTRON*, elongated bulb-shaped, The ground transparent blue glass, covered with waves or imbricated ornaments in opaque white and yellow. Length $4\frac{3}{4}$ in. Greco-Egyptian.

No. 87.

ERY SMALL GLOBULAR *PHIALE*, the sides slightly compressed, and with two small loop handles; a filet of opaque yellow round the lip, and a large circular spot or dot in the centre, on each side. Height, $1\frac{1}{2}$ in.; width, $1\frac{1}{2}$ in. *Pâte*, semi-opaque blue. Antique (Greek?).

No. 88.

INUTE EWER, with handle in blue glass, surrounded with zigzags in opaque yellow; the ground black, or dark blue opaque glass. Probably an ornament for a necklace. Greco-Egyptian. Height $\frac{3}{4}$ in.

No. 89.

TYLUS, for writing, in transparent blue glass, ornamented with zigzags in white. Length, 6 in. Antique Greek work. An unique? and most curious specimen in perfect preservation.

No. 90.



HEMISPHERICAL, OR INVERTED CONOIDAL-SHAPED BOWL. Diam., $6\frac{1}{4}$ in.; height, $3\frac{1}{2}$ in. Antique Roman “*Millefiore*” glass. This remarkable specimen, one of the most important of its class now extant, although broken into numerous pieces, is complete—*i.e.*, none of the fragments are missing. The ground is a brilliant light, bluish-green transparent glass, mainly filled in with radiating stars of yellow, white, &c. In addition to these, however, there are numerous sharp, angular patches, inserted in the manner of a “*breccia*,” of blue, white, orange, and gold-powdered glass, and also long pipes or canes of *laticinio* work. The margin is bordered by a narrow fillet of pale lilac-coloured transparent glass. The greater part of the surface is still covered with its iridescent oxydated patina, a small portion only, on one side, having been polished to display the original brilliant colour. Purchased at Rome in 1859, but originally brought from Naples.

No. 91.



PLACON, OR PERFUME BOTTLE, in the shape of a dried date. Length, 2 in. Antique Roman glass. This very remarkable specimen is an imitation in glass of the dried fruit. Both in colour and form it is truthful, even to deception, and, in all probability, was moulded on an actual date. Purchased in Rome in 1859.

No. 92.



DICE, in antique blue glass; iridated.

No. 93.



SMALL CIRCULAR TRAY, OR LID OF A PYXIS, in semi-opaque glass, of mottled or marbled brown and yellow tint, in imitation of onyx or jasper. Roman. Diam., 2 in.

No. 94.



SMALL SQUARE TESSERA, of blue glass, in which is inlaid or incrustated a figure of a hawk, in glass of various colours, imitative of the natural plumage of the bird. It is very difficult to describe this most rare and admirable specimen of the ancient glass-workers' skill; nothing analogous has ever been executed in glass in modern times, and the exact method by which the various-tinted glasses have been inserted into the blue mass, is by no means quite obvious, though the general principle is known. The present specimen is, to all appearance, a slab, or lateral segment, sawn off a thicker piece—probably a cube or long prism. These cubes, or prisms, were produced by encrusting small rods, or filets, of various coloured glasses, arranged in the requisite juxtaposition, in a mass of uniform coloured glass. In this manner, as may have been observed in sticks of children's sweetmeats, every lateral section, or piece broken off, exhibits the same pattern. The execution of such a complex and minute design as the present, however, is a marvel of manipulative skill and ingenuity. Diam., $\frac{3}{4}$ in.

No. 95.



SMALL OVAL SLAB, OR TESSERA, probably originally set in a ring, $\frac{5}{8}$ by $\frac{3}{8}$; blue glass, with an encrustated figure of a parrot in natural colours. The

method of executing this specimen is altogether different from the preceding piece, and is still more interesting. The body of the thin glass slab is of two layers—the lower one opaque white, the upper one dark transparent blue. By some unexplained method, a cavity, or *intaglio*, has been sunk in the upper layer, of the exact shape of the bird; this cavity has then been edged or lined round with a thin filet or wire of gold, and the various markings of the wings, and other details, likewise executed in the manner of a *cloisonné* enamel, with the same gold filet. The spaces thus formed have then been filled in with enamel or glass paste, of varied colours, fused in the furnace, and finally the surface rubbed down and polished, the result being a true *cloisonné* enamel, executed in a bed or matrix of glass. On another supposition, the gold filets, or *cloisons*, have been first arranged flat on the white under layer; and the blue upper layer forming the background of the design, as well as the tints of the bird itself, filled in and fused at the same time.

No. 96.



SMALL SQUARE SLAB, similarly encrusted with a figure of a parrot. In this specimen, the enamels, of varied green, yellow, and red tints, are well preserved, but the gold filet has disappeared.

No. 97.



SMALL OVAL PLAQUE, set in gold as a ring. Antique encrusted glass. A *palmette* ornament and a bird, in red, white, and yellow, on blue ground. From the Hertz Collection.

N.B.—In addition to the specimens of antique glass, here specifically noticed, the Collection contains a series of several

thousand fragments of antique vessels, lining slabs, or tiles, mosaic *tesserae*, and numerous other objects in glass. These fragments exhibit a very great diversity of materials, processes, designs, and colours. The patterns of the "*millefiore*," "*tapete*," or "mosaic" glasses, as they are variously called, are far too numerous for specific descriptions. Specimens of brilliant and beautiful *irisation* likewise abound, and there are many specimens of *cameo*-glass fragments of vessels, similar in work to the Portland vase, and also of examples of moulded and engraved glasses. This series of fragments, mostly from "*Scavi*," in the neighbourhood of Rome, was purchased in that city in the spring of 1859, and comprised almost every specimen of note, then in the hands of the Roman dealers.





III.

MAJOLICA WARES.



MAJOLICA, formerly called "Raffaelle Ware" or "Faenza Ware," is an Italian enamel glazed earthenware. It is supposed to have derived its origin from a very similar ware made by the Moors in Spain, from an early period of the Middle Ages, and to have taken its name from the Spanish island of Majorca, from whence the first specimens were probably exported to Italy. During the fifteenth and sixteenth, and, in a less degree, the seventeenth century, its manufacture was extensively carried on in Italy, especially in the central districts, where Faenza, Gubbio, Pefaro, Castel-Durante, Urbino, and other neighbouring towns, gained great reputation for their fine productions. Artists of celebrity not only furnished designs, but undoubtedly, in some instances, actually painted the more important pieces. The Italian princes and nobles were the zealous patrons of ceramic artists, and the founders of manufactories in their several territories.

There were, in the flourishing days of the art: firstly, private manufactories ("*botteghe*"), producing on the usual industrial conditions, and generally aggregated in certain great centres of manufacture; secondly, manufactories attached to the courts, castles, or villas of princes and nobles, producing works of special

value for their patrons; and, thirdly, artists unattached—*i.e.*, working on their own account, and frequently changing their places of abode.

The manufacturers, as a rule, repeated in gross the regular patterns which were their respective copyrights; whilst an infinity of unique designs were executed on all hands by the painters who worked on their own account, or for noble patrons; so that, in reality, Majolica, not less from the high artistic excellence displayed than from the fact of this frequent independence of the usual commercial conditions, may be justly regarded as a development of fine art.

With respect to the composition and methods of fabrication of the Majolica Wares, the *pâte*, or body, is a mere common clay or *terra cotta*, usually of a brownish or yellowish hue. When the pieces are finished on the wheel, and have taken their appointed shape, they are first thoroughly dried, and then fired or burnt in the furnace; in this state, the ware is technically called biscuit (*biscotto*). The glaze is applied generally by *immersion*—*i.e.*, the substances composing it being reduced to a fine powder, and mixed with water to the consistence of cream, the piece to be covered is dipped into this liquid contained in a large vessel. The porous nature of the biscuit ware speedily causes the moisture to be absorbed, and the glazing material then simply adheres to the piece as a soft coating liable to be removed by the slightest touch; on this surface the painting is executed, with the enamel colour simply ground up or diluted with water. It is here that the wonderful executive facility of the Majolica painter is displayed, as the nature of the ground requires the work to be done at once; the outlines, for instance, must be drawn at a single stroke, and not a touch can be erased. The surface is so absorbent that, if the point of the brush charged with colour be allowed to rest on it, for even the briefest instant, an unsightly blot ensues. After the execution of the painting, the piece is fired a second

time, being on this occasion enclosed in a case or "*faggar*" of *terra cotta*, to protect it from the direct action of the flames. In the furnace, the crude pulverulent covering fuses into a glossy enamel; whilst the painting, executed on its surface, sinking in and becoming indelibly incorporated with it, assumes at once a degree of power and brilliancy of tint very different to its previous crude, raw aspect.

The most remarkable variety of Majolica is the iridescent lustre ware, which reflects metallic lustrous tints, of various colours, according to the angle at which the light strikes its surface. The secret of the ruby lustre, which appears to have been used principally at Gubbio, was lost even in the sixteenth century. Giorgio Andreoli, known as "Maestro Giorgio," was one of the most successful artistic manufacturers of the lustred wares; he lived between 1470? and 1552? The oldest date as yet noticed on any piece of Majolica is 1475. Generally speaking, the Majolica may be said to have first attained prominence as an artistic manufacture during the fifteenth century; it would, perhaps, be right to assume that its great extension was during the second half of that century. Its period of perfection may be said to extend from the beginning to the middle of the sixteenth century, after which time, although, down to the last, many admirable examples were exceptionally produced, the art rapidly declined, gradually lost its artistic character, and fell to its lowest point, with the decadence of art in general, at the end of the seventeenth century. Imitations of Majolica Ware are now produced both in Italy and in England.



CATALOGUE.

III.—MAJOLICA WARES.

No. 120.

DEEP TAZZA PLATE. White ground. Ornaments outlined, and shaded in blue, and richly lustred. Gubbio ware, the work of Maestro Giorgio. Date, 1519. In the centre of the plate is a female profile bust portrait, with the initials "M. A.," the "M." transfixed by an arrow. The border is decorated with four large apples or oranges, full-grounded, in deep gold lustre, the intervening spaces being filled in with foliated ornaments in gold, and deep, cupreous, ruby lustre. The drapery, hair, and head-dress of the figure are in lustre colours. The reverse decorated with concentric lines, and the date 1519, in ruby lustre. In the date may be recognised the handwriting of M. Giorgio. A splendid specimen of the lustre colours. Intended as a gift plate. Diam., $9\frac{1}{4}$ in.

No. 121.

PLATE, with deep sunk centre, and wide border. Gubbio ware, by Maestro Giorgio. Unsigned, but dated 1531. In the centre is a flying *Amorino*, in olive *grisaille* tint, but with hair, wings, and drapery grounded in

ruby lustre. The figure is detached, on a field of full ruby lustre. The border is grounded in dark blue, and has the usual "*palmette*" pattern, with dolphins, &c., in gold and ruby lustre. A fine specimen of a well known and favourite design. Reverse decorated with detached scrolls and interlaced ornaments. In centre, the date, 1531. Diam., $9\frac{3}{8}$ in.

No. 122.

LATEAU, with raised medallion centre. Gubbio, or Deruta ware. Circa 1500-20. The ground of this piece is white, the ornaments strongly outlined, and shaded in blue, and filled in with gold and ruby lustre. In the centre is a *patera* or rosette, in lustre colour, and the border is enriched with a series of pine cones and small knobs or fruit in relief. The design is completed with painted leaves, husks, and stalks arranged obliquely; the border has a string of pearls, or jewels, alternately round and lozenge shaped. This piece is very richly lustred, with intense golden yellow and pale ruby. Reverse, concentric lines of gold lustre. Diam., 11 in.

No. 123.

MALL DEEP PLATE, with ornaments in relief, richly lustred. Gubbio ware. In centre, a cherub's head, with six wings. White ground; border, alternately parsley or acanthus leaves, and griffins flanking a vase. The ornament outlined in blue, and filled in with gold lustre and deep ruby. Circa 1520-30. Diam., $7\frac{3}{4}$ in.

No. 124.

OWL TAZZA PLATE. Gubbio lustred ware, by M. Giorgio. Dated 1520. Diam., $9\frac{1}{4}$ in. In the centre, within a shield-shaped compartment, is a bust



No. 124. Majolica, Lustred Ware Plate, by Maestro Giorgio, of Gubbio.

of St. Jerome ; the rest of the surface filled with an exquisite composition of arabesque foliage, formed by the recurved and interlacing tails of two griffins, or sphynxes with women's heads, and two terminal female *Amorini*. Above the head of St. Jerome are two label scrolls, on which are respectively inscribed "S. Jeronimo" and "1520." The ground of the centre compartment, on which is delineated the half figure of the faint, is dark blue ; whilst all the rest of the surface is grounded in gold lustre. The outline and modelling of the tints are executed in blue, slightly toned with pale orange, and touched with white. The hair of the figure is in pale transparent orange, and the drapery and other details in full ruby lustre. Reverse, concentric lines in ruby. This exquisite piece is one of the most important works of the early and best period of the master. Diam., $9\frac{3}{8}$ in. (*See engraving.*)

No. 125.

 SMALL PLATE—Gubbio lustred ware. Circa 1510. White ground—the design outlined and shaded in blue, and filled in with lustre colours. In centre, a band or *cartouche*, with the name "*Margarita*," furrounded with imbricated work. The border decorated with pointed rays and balls, or fruit, in ruby and gold lustres. Reverse, concentric lines. Diam., 9 in.

No. 126.

 TWO-HANDLED VASE. Gubbio lustre ware. Circa 1520–30. This beautiful vase is of refined and well-contrasted form, derived from the antique. It offers a fine example of the force of effect obtained by the use of lustre colours, the surface being almost entirely covered with these pigments. The ground of the piece as usual, is white ; but little

or none of it is left visible. The ornaments are heavily outlined and shaded in vivid dark blue, and are filled in with gold and ruby lustres. The neck is surrounded by a bold *palmette* pattern, and the shoulder by a band or moulding of acanthus leaves; the belly of the vase being also decorated with oblique radiating *gadroon* ornaments, and the foot with acanthus leaves. This piece is either by Maestro Giorgio or the master signing with an "N," and who is supposed to have been Giorgio's successor in the Gubbio "*bottega*." Entire height, 10 in.

No. 127.

 LATE, with wide border and deep sunk centre. Early Faenza ware. Circa 1515-20. Attributed to the manufactory of "*Casa Pirota*." This exquisite plate is a specimen of the best time and most refined "*technique*" of the Majolica. It is painted with all the spirit and delicacy of minial painting. In the centre are two *Amorini*, seated, with a swan, a drum and a book on the ground near them. The figures are relieved on a ground of pure yellow; the wide border is grounded in deep blue, the ornaments saved or wiped out in white, and then tinted in proper colours. The centre subject is surrounded by a band or collar linked together by a chain, on which is inscribed the motto, in carefully drawn Roman characters, "*Auxilium Meum a Domino*." In the border are four large circular medallions grounded white, two of which contain shields of Arms, one surmounted by a bishop's mitre, and the others, a device of a double head, with the motto, as before, repeated on a similar collar, or linked band. The ground is filled in with cornucopias, cherubs' heads, lions rampant, birds, flying *Amorini*, festoons of drapery, &c. The colours, especially the blue and orange, are of the most vivid and beautiful tints. Reverse, richly decorated with an entwined or knot pattern in blue and orange. Diam., 9 $\frac{7}{8}$ in. (See engraving.)



No. 127. Majolica Plate. Early Faenza Ware, circa 1515-20.

No. 128.

LAT TAZZA PLATE, Faenza, or *Castel Durante*. Circa 1520. In the centre is a small funk medallion, containing a cameo profile portrait, in *grisaille*, on a bright orange ground. Around this is a string of large pearls. The rest of the plate is covered with a pattern of interlacing branches of oak foliage in relief, in yellow, on a dark blue ground—a beautiful variety of a well-known design. The oak branch was an “*impresa*,” or badge, of the Della Rovere family, Dukes of Urbino, the great patrons of the Majolica manufacture. Diam., $9\frac{3}{4}$ in.

No. 129.

LATE. Faenza ware. Circa 1520. This fine piece is undoubtedly of the same *fabrique*, and probably painted by the same hand as No. 127. In the centre, within a medallion surrounded by a string of pearls, is a shield of Arms, bearing an “*Agnus Dei*,” standing on three *monticules*, on a field, “or;” above is a prelate’s or Cardinal’s hat, and on the scroll the motto, “*Dominus illuminatio mea*.” Round this is a band of honeysuckle ornament in white, and the wide border is grounded in deep blue, with elaborate arabesque ornaments, wiped out and tinted in colours. These consist of winged and foliated “*Mascheroni*,” dolphins, trophies, foliated scrolls, &c. The whole painted with great firmness and spirit. Reverse, rich decoration in orange and blue, and the usual monogram of the “*bottega*,” a circle intersected by cross-bars. Diam., $10\frac{3}{4}$ in.

Nos. 130 and 131.

AIR OF SMALL DEEP PLATES. Faenza ware. Circa 1515–20. Apparently of the same “*fabrique*” as Nos. 127 and 129. In the centre of each piece is

a shield of arms quartering Medicis, upheld by two *Amorini*, relieved on a dark blue ground. This is surrounded by a string of large pearls picked out in orange, around which, again, is a band or zone of white. The border is painted with arabesques of similar design to those of the previous piece, in *grisaille*, on dark blue ground. Reverse similar to preceding specimen, but without monogram. Diam., 9 in.

No. 132.



SMALL TAZZA, OR BOWL PLATE. Faenza ware. Circa 1510-20. In the centre, within a medallion, is a rosette of oblique radiating *gadroons*. Surrounded by a series of light yellow flutings, filled in with *palmette* or leaf ornaments, and edged round with wide filets of deep blue. Encircling this, again, is a wide zone of rich transparent orange, pencilled with a *palmette* ornament in black. Reverse, decorated with interlaced knot-work, in blue and orange. The colours of this beautiful piece are extremely brilliant, and the glaze is of the most lustrous and perfect description. Diam., $8\frac{1}{4}$ in.

No. 133.



SMALL PLATE, with deep-sunk centre. *Urbino* or *Castel Durante* ware. Circa 1540. Probably from the *bodega* of Guido Fontana. Subject, Eve offering Adam the forbidden fruit. On the reverse is inscribed, "*Adamo et Heva.*" Glaze and colours very brilliant. An excellent specimen of this *fabrique* and period. The figures are unusually well drawn, and carefully painted. Diam. $6\frac{3}{4}$ in.

No. 134.

MALL PLATE—companion to the preceding—by the same hand. Deucalion and Pyrrha, throwing the stones over their heads. Reverse inscribed, "*Deoceleon e Pirra.*" A bright and perfect little specimen. Diam., $6\frac{3}{4}$ in.

No. 135.

LAT PLATE. Urbino or Castel Durante ware. Circa 1530. "*Majolica istoriati.*" The subject, which fills the entire surface of the plate, represents Ino and Athamas destroying their children. This brilliantly painted piece is an early and very fine specimen of Francesco Xanto; executed before 1531, in which year he adopted the plan of signing and dating all his works. Above, in front, is suspended a shield of arms, bearing three crescents, conjoined on a field azure. Reverse inscribed, "*De Ino e Athamãte i furiate, fabula.*" Colours and glaze very brilliant. Diam., $10\frac{1}{2}$ in.

No. 136.

OPPA PUERPERA," OR CAUDLE CUP, with flat cover, complete. Urbino ware. Circa 1530. A complete and beautiful specimen of an utensil seldom found perfect. The flat cover, which is intended to serve separately as a salver or plateau, is painted with a bedroom interior subject—a lady, near her *accouchement*, is attended by the nurses; whilst an Astrologer, holding a celestial sphere, is consulting the stars, which are seen through an open arcade. The border is surrounded by a raised moulding, and a painted wreath of green leaves. The bottom of the cup has a subject of

nurses clothing the new-born babe. This latter painting is surrounded by an elegant border of interlaced work, in white enamel. The centre of the cup is also decorated in white, with interlaced scroll-work, and the foot and lip are surrounded with wreaths of green leaves. Probably the work of Guido Durantino. Height, $4\frac{1}{4}$ in. ; width, $7\frac{3}{4}$ in. It should be observed, that it was anciently the custom, in Italy, to present decorative caudle cups, in Majolica ware, to ladies after their *accouchement*.

No. 137.



UP, OR GOBLET, probably a "*Coppa puerpera*," without the cover. Deruta ware. Circa 1510-20. Decorated with bold arabesque ornaments. Dolphins, *Mascheroni*, *palmettes*, &c., in dark blue outline, on white ground. Height, $5\frac{1}{4}$ in. ; diam., $5\frac{1}{2}$ in.

No. 138.



SQUARE FLASK, OR JAR. Incised Majolica ware. "*Majolica Sgraffiato*." Circa 1500. Richly decorated with scroll foliage, animals, Armorial bearings, &c., and with scrolls bearing the motto, "*Procul este profani*." The locality of manufacture of this characteristic variety of pottery is unknown, and the technical processes of fabrication are entirely different to those of the ordinary Majolica wares. The ground or body of the ware is of red or brown clay ; whilst still unfired, a thin coating of white clay is spread over the surface, and the design is then scratched or engraved, with a steel instrument, through this superficial layer, down to the brown clay beneath. The piece is then fired, and a transparent vitreous glaze, which revives or deepens the colour of the clays, is afterwards added,

and fused by passing the piece a second time through the furnace, transparent coloured enamels being floated into the glaze at this operation. Height, 8 in. ; width, 4 in.

No. 139.

ARGE CIRCULAR PLATEAU. Deruta ware. Circa 1500-20. Diam., $15\frac{1}{2}$ in. This very original piece is decorated with a subject of the Annunciation, within an interior of Italian *quattro-cento* architecture. This is again enclosed within an architectonic framework, combined with beautiful scroll ornament, covering the rest of the surface. The colour shows a predominance of rich transparent orange, relieved by deep blue. The flat surface tints, or grounds, are alternately white, blue, and orange—the white being made to tell with increased brilliancy by being “*piqué*,” or diapered with stars and points in white enamel. Reverse, yellow enamel.

No. 140.

ARGE PLATEAU. Faenza, or Deruta ware. Circa 1490. Diam., $14\frac{3}{4}$ in. In the centre, a bust portrait of a warrior in armour. Border painted in compartments divided by radiating lines, the compartments filled in with peacocks’-feather pattern, and scroll foliage, on rich orange ground. Distinguished by extreme depth and brilliancy of the blue and orange pigments. Reverse, decorated in orange and blue. A rare and remarkable early specimen.

No. 141.

EEP TAZZA, OR BOWL PLATE. Faenza ware. Circa 1500-20. Diam., $10\frac{1}{2}$ in. In centre, conjoined hands on a deep blue ground, surrounded

by radiating *gadroons*, grounded alternately deep blue and rich golden yellow. This is in turn encircled by a band of orange. The border is grounded light blue, and pencilled with a delicate *palmette* pattern in white, touched with orange and green. Reverse decoration in blue and orange, and with a well-known manufacturer's mark, consisting of a barred circle. In depth, intensity of colour, and perfection of glaze, this piece cannot be surpassed.

No. 142.

LATEAU, with raised medallion centre. Faenza ware. Circa 1500-20. The medallion painted with a female profile portrait, and a scroll, inscribed "*Pulifena*;" this is surrounded by zones of foliated ornament, on a vivid orange ground. The narrow margin of the plate also decorated with a similar zone. Reverse covered with decoration in blue and orange, and, in centre, the monogram of the artist—an "M"—with a transverse intersecting bar, or "*paraphe*." This piece is a beautiful specimen of an early master, many of whose works are extant. Diam., $12\frac{1}{4}$ in.

No. 143.

IFORM EWER. Majolica of Savona. Seventeenth century. Height, 10 in.; diam. $4\frac{1}{2}$ in. Pale bluish white enamel glaze, rudely painted with flowers, &c., in blue. Underneath the foot, a manufacturer's mark, consisting of a shield of arms painted in blue. The beautiful form of this piece is worthy of the best epoch of the Majolica, and was evidently originally designed at an earlier period. The coloured glaze and decoration resemble those of the contemporary *fabrique* of Nevers.

No. 144.



DEEP BOWL-SHAPED PLATE. Gubbio ware, by Maestro Giorgio. Circa 1520-30. Decoration in relief of oblique *gadroons*. In the centre, the sacred monogram, "I.H.S.," also in relief, and surrounded with rays, copiously enriched with gold and ruby lustres. Reverse, concentric lines in gold lustre. Unsigned. Purchased at La Fratta, near Gubbio, in April, 1859.

No. 145.



SMALL CUP, OR BOWL-SHAPED PLATE. Faenza ware. Circa 1510. The centre painted with a standing figure of St. Sebastian, tied to a tree. Border of exquisite arabesques, on brilliant orange ground, and with filets or strings of pearls. Exterior, decorated with scale pattern in orange and blue. This beautiful piece is one of the most perfect specimens known of the master of the signature "I. P." Purchased in Florence, April, 1859.

No. 146.



LARGE CISTERN, with scroll handles. Diam., 16 in.; height, 9 in. Shape polygonal (of twelve sides), standing on a plinth or pedestal of grotesque masks in relief. The margin encircled by a boldly modelled egg-and-tongue moulding. The decoration of this rare and important piece is in blue, and a warm olive *grisaille* tint. The bottom of the cistern is painted with a spirited mythological composition of four figures, within a landscape apparently after Giulio Romano. The sides, within, are decorated with a beautiful fret or arabesque diaper, in *grisaille* and white, on blue ground; and the

exterior is also diapered with blue and white. The entire aspect of the piece is very original, and unlike any specimen hitherto observed. It is, probably, to be referred to the manufacture of Viterbo. Circa 1540. Purchased in Florence, 1859.

No. 146 (a).



CIRCULAR PLATEAU, with raised medallion centre (stand for the ewer). Diam., 16 in. Majolica of Urbino (or Pesaro?). Circa 1540-50. This beautiful specimen is of the finest period, and *technique* of the Majolica manufacture. It is painted "*Sopra bianco*"—i.e., on a ground of white enamel, with zones of spirited grotesques, in the style of Giovanni da Udine. The *umbilicus*, or medallion in the centre, filled in with a composition of St. John, the Evangelist, writing his gospel, executed in blue *canaieu*, and encircled with elegant decorated mouldings. The reverse is ornamented in the same way, with grotesques. Purchased in Florence, 1859.

No. 147.



SMALL BOWL-SHAPED TWO-HANDLED VASE, OR SALT-CELLAR. Majolica of Urbino. Circa 1560. Painted with grotesques ("*Sopra bianco*"). The interior grounded blue. Purchased in Rome, in May, 1859.

No. 148.



LARGE SQUARE PAINTED PLAQUE,, with moulded border. Height, 17½ in.; width, 15½ in. Majolica of uncertain *fabrique*. Signed on the reverse with a "C." or "G.," and date, 1571. Subject, the angel saluting

the Virgin. In the upper part, the Almighty, in clouds, with the Holy Spirit, as a dove. Vigorously painted, in the manner of the Zuccaro family. Purchased in Florence, 1859.

No. 149.

LARGE BOWL-SHAPED PLATE. Diam., 16½ in.
 Subject, a combat of two knights on horseback, in full armour, with three Turks, armed with scymitars and bows and arrows. A remarkable specimen of uncertain manufacture of circa 1500-20.





IV.

PERSIAN ENAMELLED POTTERY.

(*"FAÏENCE DE PERSE."*)

THE specimens of this beautiful pottery, which, during the last few years, have especially attracted the attention of Collectors, are all apparently found in Italy, mingled with the Majolica wares, and in the various islands of the Mediterranean. They appear to have been imported into Italy in the same manner as the Hispano-Moresco wares;* and the date of their production, from many indications, may be ascribed mainly to the second half of the sixteenth century. This ware is distinct from the Majolica, and is, in fact, more nearly allied to porcelain. There is great similarity in the designs, which are of characteristic Oriental types, principally floral and geometrical patterns—the Persian tulip, and a variety of pink or carnation, with long serrated leaves, being of constant occurrence. The enamel colours are, generally speaking, of most brilliant tints, and some, especially, a bright orange red, and a greenish transparent turquoise colour, of great beauty, are peculiar to this ware alone. The glaze is likewise of the most lustrous and beautiful quality.

* It has been recently asserted that Lindus, in the island of Rhodes, was the principal centre of manufacture of this pottery. This assertion, however, awaits further corroboration.



CATALOGUE.

IV.—PERSIAN ENAMELLED WARE.

No. 150.

LARGE JUG, OR EWER, with handle. Ancient Persian enamelled *faïence*. White ground, painted with conventionalized roses or carnations, and Persian tulips outlined in black and filled in with blue, green, and orange enamels. Height, $11\frac{3}{4}$ in.

No. 151.

LARGE BOWL, of the same ware; painted, inside and out, in ornamental compartments, alternately grounded white and dark blue, and with roses and tulips, arabesque ornaments, &c., in turquoise, and two tints of green and dark purple. This is one of the largest specimens of this beautiful ware known to exist. Height 11 in.; diam. $17\frac{1}{4}$ in.



V.

“PALISSY WARE.”

HE pottery known as “Palissy Ware,” is essentially the product of one individual artist. The life and labours of Bernard Palissy are well known, and his romantic history has even become a favourite literary theme. He was born about the year 1509, and died a prisoner in the Bastille, in Paris about the year 1589. He was originally brought up as a glass painter. About 1538, after many wanderings and desultory labours, he settled in the town of Saintes, and shortly afterwards, whilst brooding over vague schemes of invention, chance threw in his way an enamelled earthenware cup, of some foreign manufacture, the endeavour to imitate which at once decided his vocation as a ceramic artist. A deeply interesting, and, indeed, dramatic account of his trials and labours henceforth, is given in his own essay, entitled “The Artist in Earth.” Palissy was poor, and years of unaided experiments brought him to extreme distress. At last, however, success followed his unceasing efforts, and he gradually perfected for himself a species of pottery of an entirely novel and original description. His wares may be arranged in three general divisions: First, his so-called “rustic pieces”—the specimens decorated with reptiles, shells, plants, &c., in relief; secondly,

those with reliefs of figure subjects; and, thirdly, pieces decorated with purely ornamental motives. The first is, in all probability, the primitive variety, and, from its quaintness and originality, will always, perhaps, attract the greatest share of attention; but the conventionally decorated specimens are those on which his claims as an artist must mainly rest. The specimens of Palissy ware now met with, it should be observed, are not all from the hand of the master—inferior reproductions of his wares having been manufactured long after his death by his descendants and imitators. Very recently also, imitations have been produced in great numbers, both in France and England; and it is now often not an easy matter to decide on the genuineness of specimens purporting to be Palissy wares.





CATALOGUE.

V.—PALISSY WARE AND GERMAN ENAMELLED STONEWARE.

No. 152.



VAL PLATEAU. In the centre is a sunk pool, grounded with splashed enamels of green, blue, and mulberry brown tints; from this, a double row of radiating flutes, or sinkings, tend towards the margin, connected by bands, or strings, of *Guilloche* work. The inner range of flutes is grounded white; the outer, mulberry; and the *Guilloche* work, blue. The lip, or margin, of the piece is cut into Vandikes. A fine and rare specimen of the most tasteful variety of Palissy's pottery. Length, $18\frac{1}{4}$ in.; height, $9\frac{3}{4}$ in.

No. 153.



CYLINDRICAL CRUCHE, with pewter cover. German enamelled stoneware. Circa 1590. This elegant piece is of the variety called "*Franconian*," or *Nuremberg*, ware. The ground is a light, cool drab grey, and the ornamentation consists of square *cartouche* compartments, with *Amorini*, animals, and large masks, in relief; picked out in red, green, white, black, and brown enamel tints and gold. In the *cartouche*, in front, is a monogram, or house-mark, composed of an "H S," with a cross, or vertical bar. Height, 7 in.; diam., $4\frac{1}{2}$ in.



VI.

ENAMELS (ON METAL).

BY the term *Enamel* is understood a vitreous substance, capable of being applied, in various ways, to the surfaces of metals, and, when melted by heat, of covering them with a glassy coating or crust. There is no essential difference betwixt enamels on metal and the glazes and enamel colours applied to pottery. Enamelling on Pottery or *Terra Cotta* we know to have been practised in remote antiquity, both by the ancient Egyptians, the Assyrians, and the Greeks. It is still, however, a disputed point, whether these nations were acquainted with the application of fusible enamels to metals. In the case of the Greeks, it is probable that they practised the art, to a certain extent, in goldsmiths' work; but the process does not seem to have had any great vogue; whilst there is no direct evidence that the Romans were acquainted with the process.

Nevertheless, enamelling is believed to have been known, during the period of the Roman domination, to certain barbarous nations, or tribes, of transalpine Gaul (France, the Rhine provinces, and England)? and probably from the beginning of the third century, when we have the first authentic notice of its existence, it never ceased to be practised in those countries; until

at last, in the Middle Ages, it attained to its greatest development in France. On the other hand, there is every reason to believe, that the slender and dubious thread of this art was handed down from the ancient Greeks to the artists of the Byzantine Empire, and that from thence, always preserving certain evidences of its original parentage, it spread, in the Middle Ages, into Italy and the West. In the East, again (China, India, and, perhaps, Persia), enamelling, judging from all appearances, is a process of very ancient date.

The varieties of processes in enamelling are very numerous, but may all be brought under three main heads, viz. :—

- 1st. *Cloisonné*,
- 2nd. *Champlevé*,
- 3rd. *Painted* enamels.

The first of these varieties (*cloisonné* enamels), so styled from the French word, "*cloison*," a partition, is characterised by a method of executing the forms, or details, of a design with narrow filets, or bands, of metal, generally gold or silver, which are bent into the required form, and soldered down to a plate of metal, thus projecting from the surface, and forming, as it were, partition walls betwixt the various spaces of the patterns. These spaces are then filled in with the enamels—the filets, or *cloisons*, serving to keep each tint distinct and separate—whilst the thin lines of metal formed by the thickness, or edge, of the filet, form the outline of the composition. Of this variety are the early Greek, and many mediæval Byzantine, Italian, and Oriental specimens.

The *Champlevé* enamels are differently executed, although the result is very similar. Instead of forming the design by soldering filets of metal on the ground, a thicker plate of metal is taken, and the spaces, or cavities, required to receive the enamels are hollowed out of the mass—the filets, or outlines, of the design

being left standing, as in a wood-cut. The ancient "Gallo-Roman," early Limoges enamels, and many Italian, modern, and Chinese varieties, are of this kind.

Finally, the *Painted* enamels are analogous to paintings on any other material, except that the designs are executed in vitrifiable colours, on a prepared ground of enamel. In Europe, the latter variety had its origin, probably, not earlier than the fifteenth century.





CATALOGUE.

VI.—ENAMELS.

No. 180.

 **S**QUARE *PLAQUE*. Centre piece of a *triptych*. Subject, The Entombment. Early Limoges enamel. Circa 1500. Enamel "*sur paillon*," heightened with gold. This splendid *plaque* is one of the finest specimens extant of the earliest painted Limoges enamels, and is probably the work of *Nardon Penicaud*. The figures have a peculiar individualized character—short in proportion, and homely in type, but of the utmost brilliancy in colour, and perfect execution. Reverse, dark violet enamel. Height, $10\frac{3}{4}$ in. ; width, $9\frac{3}{8}$ in.

No. 181.

 **A**RCHED, OR CIRCULAR-TOPPED *PLAQUE*, in its original gilt bronze frame, enriched with knot ornaments, let into an outer leather frame, stamped with *fleurs-de-lys*, forming a complete "*pax*." Enamel on "*paillon*," heightened with gold. Circa 1480–1500. An early specimen of the Limoges painted enamels, executed like the previous piece. The subject—Christ in the house of Simon the Pharisee, the woman anointing his feet with the box of ointment. Entire size of the *pax*, $7\frac{1}{2}$ by $6\frac{1}{2}$.

No. 182.

MALL CIRCULAR-TOPPED *PLAQUE*. Same period as the preceding piece. Christ on the knee of the Virgin, with St. John and Mary Magdalene. School of Nardon Penicaud. Reverse, transparent violet enamel. Height, $3\frac{3}{4}$ in.; width, 3 in.

No. 183.

RCHED, OR CIRCULAR-TOPPED *TRIPTYCH*. Complete; early Limoges enamel. Circa 1500–20. The centre compartment has the subject of the Nativity—the Virgin, kneeling, adores the infant Saviour; Joseph, with a lantern, stands near, whilst shepherds are seen kneeling, and looking through a doorway. The “*volet*,” or door on the left, has a prophet, or one of the magi, kneeling, and two figures behind him, with a fantastic background of architecture—the Virgin and Child appearing above in the sky. The other *volet* has two richly-dressed female figures in an attitude of adoration—probably sibyls foretelling the birth of Christ. The *plaques* are mounted in the original painted wood frame. Height of centre *plaque*, $9\frac{3}{4}$ in.; width, 7 in. Entire width of *triptych*, opened, including frame, 20 in. This specimen, important from its size and genuine state, is of the period of the early Penicauds, but coarser in execution than the known productions of the older members of that family.

No. 184.

LAQUE, representing an angel standing on clouds. The figure, painted in *grisaille*, is on a deep crimson brown or black enamel ground; the clouds are washed with transparent enamel purple; the flesh slightly tinted in colour,

the hair light brown, and the wings pink, purple, green, warm light brown, and blue. The hem of the drapery is slightly touched with gold. The design of this figure is essentially Italian, and has something of the sculpturesque character of the masters anterior to Raffaële. Height, $9\frac{1}{4}$ in; width, 7 in. Reverse, reddish brown transparent enamel. Limoges enamel. Circa 1530-40.

No. 185.

 *LAQUE*, "*en fuite*" with the preceding. An angel seated on clouds, with back turned towards the spectator, and pointing upward with one hand. Black, or purple-brown ground. The drapery washed with a light, transparent, warm, hair-brown tint; the wings coloured pink, purple, and blue. This piece, like the preceding one, is clearly of Italian design.

No. 186.

 *LAQUE*, by the same hand as the preceding; tinted in the same manner. Subject, St. Christopher carrying the infant Saviour over the stream. Inscribed, "*S. Christophe.*" In every respect similar in style and *technique* to the preceding piece. Height, 9 in.; width, 7 in. It is probable that these three pieces are early works of P. Courtois. They are unsigned, but have many points of resemblance to the known works of that master. The colouring, especially in the predominance of cold violet purple tints, is identical. They were most likely painted before 1550.

No. 187.

 *SQUARE PLAQUE*. Sinon captured, and brought into Troy. Figures in *grisaille*. Landscape tinted with cold green; the sky, blue. Very delicately

painted, and, from the manner of execution, and peculiar sombre grey tint, most likely of the early time of P. Courtois. Reverse, colourless enamel. 6 in. square. Circa 1550.

No. 188.

 **LAQUE.** Descent from the Cross, in "*grisaille*," slightly tinted and heightened with gold. By Pierre Courtois. Circa 1550-60. This beautiful *plaque* may be taken as a perfect specimen of the master. The somewhat cold, yet harmonious and transparent colour, gives an air of solemnity, quite in harmony with the subject. The composition displays an acquaintance with the great Italian scholars of M. Angelo, somewhat influenced, in addition, by the school of Fontainebleau, and may possibly be original. This piece is of very finished execution. The frame, in ebony, is of the seventeenth century. Height, 6 in. ; width, $4\frac{3}{4}$ in.

No. 189.

 **LARGE OVAL DISH, OR PLATEAU.** *Grisaille* enamel, slightly tinted with colour, and enriched with elaborate arabesque gilding. By Pierre Courtois. The subject, which fills the entire centre of the dish, represents Noah and his family, and the animals, issuing from the Ark, copied from a print by "Marc Antonio," after Raffaele. This is surrounded by a double border of arabesque ornament. On the reverse of the piece, is painted a *cartouche* of massive strap-work, with bold masks, &c. In the centre, Noah sacrificing. The piece is signed, "P. Curteys," and has, in addition, the monogram of Marc Antonio. On the front of the piece is also painted a shield of arms, within a circular wreath. Length, 19 in. ; width, 14 in.

No. 190.



BLONG PLAQUE. The Trojans dragging the horse into the city. *Grifaille*. The flesh slightly tinted. A composition of much energy, highly finished. Probably by P. Courtois. Circa 1550–60. Length, $7\frac{1}{4}$ in.; width, $4\frac{1}{4}$ in. This *plaque* probably formed part of a *coffret*.

No. 191.



BLONG PLAQUE. *Grifaille*, touched with gold. The flesh slightly tinted. Phæton, driving the car of Phœbus. Length, 6 in.; width, $3\frac{3}{8}$ in. *Plaque* from a *coffret*.

No. 192.



PLAQUE, apparently of similar destination. Phæton thrown out of his car. Not signed, but most likely by P. Remond. *Plaque* from a *coffret*. Reverse, reddish brown transparent enamel.

No. 193.



PLATE, in *grifaille*. Subject, The Temptation: Adam giving Eve the forbidden fruit. Underneath is written, "Genese iii." Beautiful border of *cartouche* scrolls and masks. On the reverse, is a medallion, in which is inscribed, P. Corteys, surrounded by massive *cartouche* work, pendant wreaths, lions' heads, and satyrs' masks in colours. Rich border of arabesques, in gold. Black, or purple brown ground. A superb and most brilliant plate, from the Bernal Collection. Diam., $8\frac{1}{2}$ in. Circa 1550–60.

No. 194.



SMALLER PLATE. The ornamentation of similar pattern to the preceding. In centre, a subject of a lover and his mistress. By P. Courteys. Reverse, *cartouche* ornaments and masks. Margin of rich arabesque gilding. Diam., $7\frac{1}{4}$ in.

Nos. 195 to 200 inclusive.



SERIES OF SIX SMALL PLATES. *Griffaille*. The flesh tinted. The work of P. Courteys. Subject, allegorical representations of the months (April to September), copied from engravings by Etienne de l'Aulne, interspersed with beautiful arabesque gold pencilled ornaments, animals, birds, &c. The reverses decorated with interlaced strap-work, alternating with arabesques, animals, small cameos, &c., in gold. Each piece has the initials, "P. C.," in gold, on the reverse. A most beautiful and perfect series.

No. 201.



POZENGE-SHAPED PLAQUE. An ideal female head in colours. Inscribed, "*Helene*." Length, $7\frac{3}{4}$ in.; width, $6\frac{3}{4}$ in. An early work of Leonard Limosin, intended as an insertion into some article of furniture.

No. 202.



SIMILAR PLAQUE. Head. Inscribed, "*Pantafle*." Same size. By Leonard Limosin.

No. 203.



SQUARE PLAQUE. Three-quarter figure of a richly dressed female, within a circular wreath. Enamel, in

transparent colours, richly gilded. On a riband scroll is inscribed, "*Sybila Cumana.*" By Leonard Limosin. Circa 1540.

No. 204.



SIMILAR PLAQUE. Inscribed, "*Sybile Europa.*"

No. 205.



SIMILAR PLAQUE. Inscribed, "*Sybila richea.*" These *plaques* are some of the most charming specimens of the early time of Leonard Limosin. They are most brilliant and harmonious in colour, and, although mannered in drawing, are full of graceful elegance of style.

No. 206.



PLAQUE. The stem of *Jesse*. The Patriarchs are represented each with a sceptre in his hand, and a scroll inscribed with his name. In the upper part of the *plaque*, the tree terminates in a lily, on which, within an oval nimbus, surrounded by a wreath, stands the Virgin, with the Child in her arms. Enamel, in colours, richly gilt. In the light, clean, brilliant style of colour of Leonard Limosin (by whom it was, doubtless, painted). Height, $9\frac{1}{4}$ in. ; width, 7 in.

No. 207.



PLAQUE. Same series. The death of the Virgin. Circa 1550? Same size. In the upper part of the composition is the Virgin kneeling, and being crowned by God the Father, and the Saviour, the Holy Ghost, as a dove, descending. Also by Leonard Limosin.

No. 207 (a).

 **PLAQUE.** Same series. The Annunciation. In the upper part, the Almighty descending, surrounded by cherubim. Signed with the initials of Leonard. Height, $9\frac{1}{4}$ in.; width, 7 in.

No. 207 (b).

 **PLAQUE.** Same series. The Virgin seated at the foot of the Cross, with the dead Christ on her knees, accompanied by St. John and Mary Magdalene. Six swords are pointed to the Virgin's bosom, and above, on a label scroll, is inscribed, "*Tua ipsius anima pertransibit gladius.*" Height, $9\frac{1}{4}$; width, 7 in.

No. 208.

 **VAL PLAQUE.** Nude figure of Diana, with a bow and arrow. She is represented as drawing an arrow from a quiver over her shoulder. A stag stands by her side; in the background, a forest, with a stag hunt. Underneath is inscribed, "*Silvarum Ciutrix Castissima;*" and, in an oval *cartouche* beneath, "*Virgo Diana est.*" On a square stone in the foreground, the monogram L. L. (Leonard Limosin), and date, 1573, in bold characters. The figure, which is of great elegance, and powerfully drawn, is evidently from a design by one of the Italian artists of the Fontainebleau school. 11 in. by 8 in.

No. 209.

 **PLAQUE,** with the corners cut off. Translucent enamel, in colours, on "paillon," richly heightened with gold. In a corner is the signature, J. L. (Jean Limosin).

Circa 1570-80. A characteristic piece of this rare master. Subject, the Last Supper. Height, $10\frac{1}{2}$ in.; width, $7\frac{3}{4}$ in.

No. 210.

AZZA, on low stem. By Jean Courtois. Circa 1570-80. In the interior of the bowl is painted the subject of the Israelites crossing the Red Sea. *Griffaille*, slightly heightened with gold, the flesh tinted. The exterior of the piece is decorated with fine *cartouche* strap-work, terminal figures, masks, &c., and rich arabesque gilding. The foot painted with arabesques, *chimeræ*, &c. The initials, I. C., are painted on the exterior. A highly finished and magnificent piece. Diam., 10 in.; height, $4\frac{1}{2}$ in. Purchased from the Bernal Collection.

No. 211.

EDESTAL SALT-CELLAR, on baluster-shaped stem. The flesh of the figures tinted. Enamel, by Jean Courtois (signed "I. C."). Circa 1570. The bowl is painted with a profile head, and the exterior with grotesque tritons, *Amorini*, &c. The centre knob, or boss, is decorated with terminal figures and festoons of fruit, and the foot is carefully painted with *Amorini*, baiting a bear, and with a shield of arms. (From Mr. Utterfon's Collection.) Height, $5\frac{1}{4}$ in.

No. 212.

IRCULAR PEDESTAL SALT-CELLAR. Enamel in colours, on "*paillon*," by Jean Courtois. In the bowl is a small classical profile head. The exterior is decorated with *Amorini* and grotesques; the foot painted with a frieze of nymphs and satyrs, equestrian figures, &c., with land-

scape background. Underneath the foot, the initials, "I. C."
Height, $4\frac{1}{2}$ in.

No. 213.



SQUARE *PLAQUE*. Subject from the "*Æneid*."
Enamel in translucid colours, richly heightened with gold. The composition, although in the style of the French illuminators of circa 1500–20, is, nevertheless, apparently the work of Pierre Remond, and is probably not earlier in date than about 1540. The series of which this *plaque* formed a part, seems to have been often repeated. In the South Kensington Museum, the British Museum, and the Collection of H. Magniac, Esq., are various specimens belonging to this set. Height, 9 in. ; width, $7\frac{3}{4}$ in.

No. 214.



TAZZA, on low stem. By Pierre Remond. *Grifaille*, the flesh tinted ; the bowl painted with the Adoration of the Shepherds. A fine composition, of the school of Fontainebleau, with a margin of gilded arabesques. Reverse, *cartouche* scrolls, a wide wreath of fruit and masks, and gilded arabesque ornaments. The reverse of this piece is singularly fine. The foot is painted with pendent garlands of fruit, cherubs' heads, and with two oval *cartouches*, in one of which are the initials, "P. R.," and, in the other, the date, "1573." In the bowl, the initials, "P. R.," are repeated. Diam., $10\frac{1}{4}$ in. ; height, 4 in.

No. 215.



TAZZA, on tall stem. By Pierre Remond. Enamel in *grifaille* ; the flesh tinted. The bowl is painted with Abraham offering up Isaac. The reverse decorated

with strap-work ornaments, cherubs' heads, rich gilding, and border of egg-and-tongue moulding. The knob in the stem painted with cameo medallions. On the stem is a subject of shepherds with their flocks. Diam., 7 in.; height, $5\frac{1}{2}$ in. On the foot is also painted a shield of arms, with blazon, in proper colours. Circa 1560-70. This, and the preceding specimen, are of the highest beauty and perfection of finish, of the *grisaille* enamels of Limoges.

No. 216.

LATE, in *grisaille*; the flesh tinted. The centre painted with nymphs bathing within a bath-room; probably a subject from the history of Psyche. At the bottom, the subject is numbered, "VII.;" border of scroll arabesque, with *Amorini*, cornucopiæ, &c. Reverse, *cartouche* scrolls, cherubs' heads, arabesque gilding, and border of scroll-work. By Pierre Remond. Initialed in front, "P. R." Diam., $9\frac{1}{2}$ in.

No. 217.

LATE, "*en fuite*," with the preceding. Venus in the sea, surrounded by nymphs, tritons, &c. Inscribed, "Venus—XVI." Same reverse as preceding.

No. 218.

QUARE PLAQUE. Enamel, in brilliant colours, on *paillon*. Christ's Agony in the Garden. Richly heightened with gold. In the foreground, the inscription, "*Vigilate et orate*," and the initial "S" three times repeated. A magnificent specimen, of powerful and brilliant colour. Painted by a female artist, Susanne de Court. Circa 1570. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

No. 219.

ACK OF AN OVAL MIRROR. Enamel on "*paillon*." Subject, "Europa." Surrounded by a wide border of gilded arabesques. Either by Sufanne de Court, or J. Limosin. Circa 1570. $3\frac{7}{8}$ in. by $2\frac{1}{2}$ in.

No. 220.

ACK OF A MIRROR CASE. Composition resembling the style of E. de l'Aulne. Subject, Bellona, with a lance and shield, standing on strap-work ornament, under a canopy; the field filled in with arabesques. Enamel on *paillon*. By Sufanne de Court, or Jean Limosin. Height, $3\frac{1}{4}$ in.; width, $2\frac{5}{8}$ in. Circa 1570.

No. 221.

QUARE PLAQUE, in colour. St. Cecilia, with relief ornamentation in the four corners. By J. Laudin. Circa 1690. A fine specimen of this master. Bernal Collection.

No. 222.

WO-HANDLED CUP, OR TAZZA. *Grisaille* enamel. In centre, Hercules, with the distaff of Omphale. The sides, interior and exterior, filled in with foliated work in *grisaille*. The ground enriched with gold diaper. By Laudin. Circa 1690. Diam., 5 in.; height, $1\frac{5}{8}$ in.

No. 223.

IRCULAR PLAQUE, slightly convex, painted on both sides with brilliant colours. On the convex surface, Cephalus and Aurora, inscribed, "*l'Aurore et*

Cephale ;” and the opposite side, Narcissus, looking at himself in a trough, or fountain, and inscribed “*Narcisse*.” By Laudin, or Nouaillier. Circa 1690. Bernal Collection. Diam., $5\frac{1}{8}$ in.

No. 224.

AZZA AND COVER, in *grisaille*, heightened with gold. The interior of the bowl painted with a banquet scene, within a compartment. After M. Antonio. Surrounded by a gilded border of enriched wave scroll ornament. The exterior decorated with acanthus leaves. The stem has a circular bulb, or knob, painted with tritons and sea nymphs. The foot decorated with acanthus leaves. The cover is embossed with convex oval medallions, painted, within and without, with classical cameo heads. This piece is unsigned, and is of uncertain authorship. Date, about 1560. Height, $7\frac{3}{4}$ in. ; diam., 8 in.

No. 225.

LATE—one of a series of the twelve Cæsars. Maroon ground ; tinted *grisaille*. Head of Vitellius. Inscribed, “*A. Vitellius. German. imp. P. R. tr.*” Border of gilded arabesque cameos, &c. Reverse, gilded arabesque ornament. By Leonard Limosin. Diam., $7\frac{1}{2}$ in.

No. 226.

EXAGONAL SALT-CELLAR. Enamel, in colours, touched with gold. The upper and lower surface, or bowl, painted, with medallion of Paris and Helen, surrounded with border of roses and green leaves. Inscribed, “*Paris suis, Ardi Valean*,” and “*La belle Elene suis Ardia*.” Round the sides, nude figures of “*Lucrese*,” “*Leda*,” “*Orfeus*,” “*Fortune*,” “*Paris*,” and a nude male figure drawing Cupid in a car.

By an anonymous enameller, working in the style of Leonard Limosin.

No. 227.

QUARE CASKET, in which are inserted six enamel *plaques* by J. Laudin, four on the sides, and two on the lid. Those on the sides are *en suite*, painted in *grisaille*, after Goltzius, and represent respectively, "Faith, Charity, Justice, and Fortitude." The two *plaques* on the lid contain half-length figures of St. Jerome and the Magdalene, in colours. The borders of the coffer are set with a series of sixty-four cameos, in soft stone of two layers, representing the kings of France. These are probably of the early part of the last century; the casket itself is modern. Length of casket, $11\frac{1}{2}$ in.; width, 10 in.; height, 13 in.

No. 228.

ASKET, containing three Limoges enamel *plaques*—the metal mountings are of modern French work. The *plaque* in front represents a child led by a guardian angel: painted in colours by J. Laudin. At the sides are two *plaques, en suite*, in *grisaille*, of the period and manner of J. Courtois. Circa 1560. They represent respectively, David killing Goliath; and Susannah and the Elders. Height, $8\frac{1}{2}$ in.; diam., $5\frac{1}{2}$ in.

No. 229.

VAL PLAQUE. Enamel, in colours, and on "*paillon*." Susannah and the Elders. Attributed to P. Courtois. Circa 1570. Height, $10\frac{1}{4}$ in.; width, 8 in.

Nos. 230 and 230 (a).



CUP AND SAUCER. By J. Laudin. Ornamented with half-length figures of heroic women, after Vignon, within oval medallions, in colours; the spandrels, or border spaces, filled in with scroll-work, in relief, in white. On the saucer is painted, "Antiope;" on the cup, "Judith" and "Zenobie." The cup is ornamented, in addition, with three smaller medallions containing classical heads. Circa 1700.

No. 231.



COW PLAQUE, in colours and gold. A swine-herd tending his flock; near him a woman, sleeping; and, in the background, a cottage, or farm-house, with a woman carding flax. Above, is the sign Sagittarius. One of the series of the Months, after Etienne de l'Aulne. By P. Remond. Circa 1570. Length, $7\frac{1}{4}$ in.; width, $6\frac{1}{4}$ in.

No. 232.



COW PLAQUE, in colours. By Leonard Limosin. Joseph and Potiphar's Wife. Height, 8 in.; width, $6\frac{1}{4}$ in.

No. 233.



HEXAGONAL SALT-CELLAR. Enamel, in colours. One of the sides is filled in with a shield of arms, within a green wreath. The others contain half-length female figures in classical costumes, and aged men—probably intended as prophets and sibyls. Above the head of each figure is a label scroll; these labels are inscribed with various obscurely-worded Latin sentences. At the top, in the hollow for the salt,

is a bearded classical bust, and the flat border round it is filled in with a beautiful wreath of green leaves, ornamented with a blue rosette at each angle of the hexagon. The under side has a similar wreath, and in the centre, the sun, as a human face, surrounded with rays. This piece is an exquisite specimen of an anonymous master. It is in perfect preservation, and of most highly-finished execution. Circa 1550. Height, $2\frac{3}{8}$ in.; diam., 3 in.

No. 234.

RINCULAR PEDESTAL SALT-CELLAR. *Grisaille* enamel; the flesh of the figures slightly tinted. The work of Pierre Remond. On the foot, or base, is represented the Creation of Eve, and the Temptation; in the bowl, at the top of the salt, a classical helmeted head, surrounded by a border of *cartouche* ornament. A most finished and beautiful specimen of the master; in perfect preservation. Height, 3 in.; diam. at base, $4\frac{1}{2}$ in.

No. 235.

AZZA AND COVER, on low stem. *Grisaille* enamel, on dark maroon purple ground. On the exterior, the under side of the bowl is decorated with four medallion profile heads—two male and two female—contained within interlaced quatrefoil panels, inscribed respectively “*Veneus*,” “*Excus*,” “*Davit*,” “*Arbanie*.” The cover, on the outside, is painted with a frieze, or procession, of classical draped female figures, and a car drawn by two horses, in which is seated a god and goddess. In the interior, the hollow of the bowl is filled in with the subject of St. John the Baptist preaching in the wilderness; and the interior of the cover has four profile portraits—alternately male and female—within oval compartments,

incrimed refpectively, “*Odenes*,” “*Piramus*,” “*Poxlifene*,” and “*Berfebee*.” This piece is of unufual type, and the work of an early unknown mafter. Circa 1530–40. Height, $6\frac{1}{2}$ in.; diam., $8\frac{1}{2}$ in.

Nos. 236 to 239.



SERIES OF FOUR UPRIGHT PLAQUES, representing refpectively full-length ftanding figures of St. Auguftin, St. Gregory, St. Ambrofe, and St. Martin, clad in full pontificals. Painted in vivid colours and gold. Thefe fplendid enamels are probably works of the early and fineft time of Pierre Courtois. Circa 1540? The painting is executed with fingular care and firmnefs, and nothing can furpafs the depth and luftre of the colours; in this refpect, they are fully equal to thofe of the “fecond” Penicaud. The gilding, likewise, is touched with great fpirit. The figures are of fomewhat fhort proportions, but are, nevertheless, of dignified ftyle. They are, probably, from the defigns of one of the beft French mafters of the old fchool. Height of each *plaque*, $8\frac{3}{4}$ in.; width, $6\frac{1}{2}$ in.



VII.

ANTIQUE AND OTHER ENGRAVED GEMS.



THE Ancients were passionately fond of engraved gems, and the highest art is to be found embodied in these antique relics. Almost every variety of precious stone was employed by the gem-cutter as a vehicle for his art:

engravings being not unfrequently executed on the ruby, or the sapphire even. Engraved gems, as works of art, were, in short, much more esteemed by the Ancients than mere jewels, which depend for their intrinsic value on their colour and lustre only. *Intaglios*—*i.e.*, stones in which the design is cut in, or hollowed out—are generally of smaller size than *cameos*, in which the work is raised, or sculptured, in relief. The former were most frequently set in rings, and used as seals; the latter, as brooches, fibulæ, &c. It is well known that the Ancients had a passion for rings, which, at certain periods, and with some individuals, amounted to mania. The fingers of some Roman dandies were often literally covered with them, and enormous sums were given for single stones engraved by great artists. *Dactyliothecæ*,—systematic collections of engraved gems, were, from an early period, formed by princes and private connoisseurs, and were, likewise, often the chief ornaments of the treasuries of the temples, which in antiquity, like the more recent ecclesiastical treasuries of

the Middle Ages, corresponded, in reality, to the public museums of the present day. Gems, from their nature, are almost indestructible, except by actual violence. The sea has swallowed up myriads; fire has blanchèd and shattered no small proportion; many thousands are treasured up in modern collections; and the soil which covers the regions of ancient civilization, doubtless, still holds concealed priceless treasures of ancient *glyptic* art. Every day the ploughshare of the peasant, or the autumnal rains, lay bare some long-lost gem, which may once have graced the finger of a Cæsar; which may bear the impress of the lofty genius of a Pyrgoteles, or a Dioscorides; or assist the scholar by throwing light on some forgotten usage of antiquity.

Antique gems have value and interest from the following points of view:—First, from their intrinsic excellence and beauty as works of art; secondly, in respect to learning, as monuments of ancient civilization; and, thirdly, as interesting relics of venerable antiquity. The art displayed in them is equal to that manifested in ancient sculpture: it has never since been equalled, and can never be surpassed. After many ages of neglect, in the fifteenth and sixteenth centuries, with the revival of art, antique gems became again highly prized. *Dactyliothecæ* were again formed, and a voluminous literature, treating of this branch of the arts of antiquity, sprang up, and, thenceforward to our own days, gems have been universally sought after, and appreciated by connoisseurs.

Ancient gems are sometimes found very much worn, and defaced by long use; whilst, on the other hand, they are sometimes in as perfect a state as when they left the engraver's hands, and, as the latter condition is of not uncommon occurrence, modern imitations are the more easily effected. The copying, or forging, of antique gems has, indeed, been practised, especially in Italy, for the last three hundred years, to such an extent, that it is probable the spurious copies now extant outnumber the original antiques; so

that, in no class of works of art, is greater caution, or more long-continued experience, in judging of the authenticity of specimens, requisite, than in this. The following are some general rules, which may assist in judging of the genuineness (*i.e.*, the antiquity) of an engraved gem.

First, the ancient gem engraver seldom bestowed his time and talent on an inferior stone; so that, although coarse and inferior engravings are sometimes found on stones of fine quality, on the other hand, the highly-finished engraving is rarely, if ever, seen on a bad stone; the work and the stone, in short, were generally of corresponding quality. Secondly, as (in *intaglios*) the Ancients were accustomed to examine them by transmitted light: homogeneous and semi-transparent stones were, as a rule, preferred to cloudy and mottled ones, especially for delicate works. The back of the stone was, in all cases, carefully levelled and highly polished, and, as a rule, the engraving itself is nearly always highly polished: a degree of finish, which, on account of the great extra labour it involves, is seldom bestowed on modern works. Any supposed antique *intaglio* of highly-finished work, if not polished in the "*incavo*," or hollows, of the design, should be looked on with great suspicion, and is, most probably, a forgery.

In *cameos*, the field, or ground, of the work is generally highly polished, whilst the flesh, or nude figure, is often left *mat*; the drapery and accessories are often, however, polished. The field, or ground, seldom shows much margin beyond the subject, and, when the design is small in proportion to the extent of polished background, it is, as a general rule, an indication of recent origin. If there is any signature or inscription on the stone, it should be in relief or *cameo*, like the rest of the design; inscribed characters are scarcely ever incised, or cut *in*, on ancient *cameos*. It is important to observe the material, or peculiar stone, employed in *cameos*, certain varieties of stones being almost a sufficient guarantee of the antiquity of a work, whilst others are as equally

indicative of a modern origin ; experience only can, however, inform the observer on this point ; but, after all, the study and observance of the art displayed in the work itself is the surest guide. The connoisseur, imbued with a true feeling for art, will speedily be able to distinguish, as by a kind of intuition, the true from the false ; whilst many material indications in the styles and methods of execution of a work, to be acquired only by minute observation, come in aid of his judgment.

The cornelian, or sard, and the many varieties of the onyx, were the favourite stones employed in antiquity. After them, the chalcidony, amethyst, jacinth, *aqua marina*, red jasper, and heliotrope, are the most frequent.

The names of many eminent antique gem sculptors have come down to us, and many gems are still extant signed by their authors. These, however, are very rarely found, and, as it has been a common practice, for centuries, to affix the names of ancient artists to modern works, or to cut them on inferior antique gems, great caution should be shown in accepting any signed gem.

Generally speaking, Etruscan inscribed gems bear the names of the mythical, or poetical, persons or events represented ; Greek gems, the signature of the artist ; and Roman gems, the name of the possessor.

It was a constant custom with the Ancients to bury or burn the dead, with their rings and ornaments ; and great numbers of antique stones are found, which have been passed through the fire on the funeral pile. These have generally been brought to light in sepulchral urns, in which they were piously deposited along with the ashes of the dead.

As regards the subjects represented, they are almost infinitely varied. Purely historical representations, however, should be excepted ; such subjects, for instance, as Curtius leaping into the Gulf, Mutius Scævola, or the Death of Cæsar, may

always be safely referred to the *cinq-ue-cento*, or more recent periods.

The age of a gem, and its origin—whether Greek, Etruscan, Roman; Asiatic or European—can sometimes be inferred from the style of art displayed and the subject represented, and investigations with this view are often in the highest degree instructive.

The study of gems, in fact, is a work worthy of the possessor of the highest erudition and the purest taste. Besides the gems themselves, the Ancients were acquainted with the art of making casts in imitation of them in glass—called “antique pastes.” In this respect, their skill as far exceeded the similar work of modern times, as their engravers themselves transcended modern artists. Every variety of stone was imitated in glass paste, with an accuracy which is often quite deceptive; whilst the engraving itself was reproduced with the utmost sharpness and perfection. *Cameos*, as well as *intaglios*, were reproduced in glass, and the former were often afterwards worked over on the wheel by hand. Antique pastes, when finely preserved, are as valuable as gems themselves; they are, however, generally much defaced and corroded, and, when well preserved, it is frequently difficult to decide upon their authenticity, from their great resemblance to similar modern casts.

Engraving on hard stones is executed by small steel tools, of various shapes and sizes, which are made to revolve with great rapidity by means of a wheel or lathe—the stone, fastened down to a short stick, or handle, with wax, being held against the tool. The tool itself, however, could make no impression on the stone, were it not assisted by some harder material. The point is, therefore, kept moistened with oil, mixed with diamond dust or fine emery powder, the hard particles of the latter really cutting into the gem. The minor details of the engraving are sometimes executed, or finished, by scratching, or engraving, by hand, with a fine-pointed diamond.



CATALOGUE.

VII.—ANTIQUE AND OTHER ENGRAVED GEMS.

No. 250.

 CARABEUS, in green jasper, with its original gold wire loop or seal handle, engraved with a lion devouring a stag, within a striated border, which furrounds the margin of the stone. The intaglio is of a flat or shallow character, so as to yield an impression in low relief; and the engraving, as well as the scarabeus or beetle itself, is of exquisitely finished workmanship. The group is artistically arranged to fill the field of the gem, and is of very archaic, though energetic and spirited design. The border, consisting of two parallel lines encircling the field, and filled in with small diagonal strokes, is of frequent occurrence in early Greek and Etruscan gems, and is, indeed, a special mark of early date. This gem was found, with many others, at Tharros, in the island of Sardinia, and is an important monument of a very remote era and a peculiar people. Many of the scarabs and other remains—now widely dispersed, and known to the learned as peculiar to this locality—were engraved with Egyptian hieroglyphics; whilst, at the same time, they display an evident admixture of Phœnician art. It is supposed that the *necropolis*, where this gem was found, was

that of an early Greco-Phœnician colony, fettled in Sardinia as far back as the fifth or sixth century before Christ. 10/16ths by 8/16ths. (*See engraving.*)

No. 251.

 NTAGLIO, in green jasper. Hercules kneeling, holding a bow in one hand, and, with the other, brandishing his club above his head. Behind him, in the field, is an object apparently intended for a bird—striated border—in its ancient gold setting as a ring. This gem, of archaic design and execution, is of early Greek or Greco-Etruscan work; dating probably as far back as 500 or 600 B.C. The setting, though antique, is probably much more recent, and may be Roman. It is probable that the subject of the intaglio represents Hercules killing the Stymphalian birds. 9/16ths by 7/16ths.

No. 252.

 MALL INTAGLIO, on brown fard. Probably cut from a scarabeus. Hermes or Mercury—a standing, nude, male figure in profile, with one hand raised, the other holding a *caduceus*. Etruscan work. 8/16ths by 6/16ths.

No. 253.

 NTAGLIO on striped fardonyx. A bearded male figure, in a stooping position, holds in one hand a human arm, and appears in the act of taking up a disjointed leg. A single line furrounds the field. Early Greek work. This is the myth or legend of Prometheus, who is here represented as bringing together the scattered limbs of a man, which he had moulded in clay previously to giving it life. 10/16ths by 7/16ths. (*See engraving.*)

No. 254.

CARABEUS, in Syrian garnet. This gem (which, as a scarabeus, is of unusual size and material), is of uncertain origin and subject. The engraving represents two male figures, both in action, but apparently not in concert. On the right, a nude figure, Hercules, with a club over his shoulder, is in a walking or retreating attitude. On the opposite side, another figure, holding a lance, and wearing a crown of rays, appears in the act of advancing; betwixt the two figures, are engraved on the field of the gem, a star and a crescent, or the sun and moon. The gem is surrounded by the usual striped border. The style of engraving is coarse and heavy, but the drawing is tolerably correct, and apparently indicates a much more recent period than the scarabeus and border would ostensibly denote. It is probable that the engraving is a work of the Roman period executed on an Etruscan scarabeus, which has been rubbed down, to admit a new engraving: the perforation of the stone, which is very near the surface, lends strength to this supposition. 13/16ths by 10/16ths.

No. 255.

NTAGLIO, in brown striped sard of oblong shape; striped border round the margin. In the centre, a column, with a trophy of arms. On the right, a warrior standing with a lance and a buckler. On the opposite side, a warrior stooping, and apparently taking the cover from a large vase. The subject represents Menelaus and Agamemnon drawing lots, which are thrown into an urn, to determine which of the two should fight with Hector. This interesting intaglio is of early Italo-Greek or Etruscan work. 14/16ths by 9/16ths.



509 (a).



482 (a).



345.



495 (a).



501 (a).



545 (a).



546 (a).



383.



523 (a).



564 (a).



562 (a).



592.



525 (a).



583 (a).



541 (a).



416 (a).



408 (a).



563 (a).



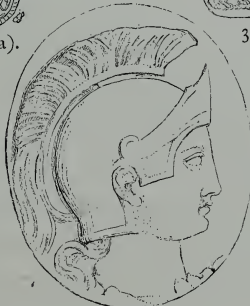
500 (a).



388.



511 (a).



340.



497 (a).



503 (a).



552 (a).

No. 256.



AMEO, in two layers, in burnt onyx. Two figures navigating a boat or ship. At the stern is seated an aged man, the head having some resemblance to Socrates. He is managing the sail. At the prow is a sailor wearing a conical cap, apparently also occupied in the navigation of the vessel. It is unfortunate that this gem has been blanched by fire, having in all probability been burnt on the finger of the original possessor. It is of exquisitely truthful and spirited, though very slightly-finished, workmanship—the relief being very flat. It is undoubtedly of pure Greek work, and, as a cameo, is an object of great rarity. The subject is probably some mythological representation, the signification of which is not very obvious. 11/16ths by 10/16ths. (*See engraving.*)

No. 257.



AMEO in two layers—light red fardonyx. The upper layer, flesh coloured, semi-opaque with transparent spots. A panther *couchant*—underneath is the inscription MNEMON (*i.e.*, “Remember”)—the margin of the stone bevelled and surrounded with a raised file. This gem, though of slight execution, is touched with great spirit, and the manner in which the peculiarities of the stone are made account of is very interesting. It will be remarked, on looking at the gem by transmitted light, that the natural marks in the upper layer of the stone represent the panther’s spots. The Ancients were extremely ingenious in thus appropriately adapting their materials to the required subject: stones of symbolical or suggestive colours being constantly adopted for certain representations. 13/16ths by 10/16ths.

No. 258.



AMEO of long, oval shape, in pale sardonius of two layers. A Greek inscription, encircled by a raised file. Margin of the stone bevelled—

ΝΙΚΗΣΩ

“Nikefos

ΜΕΝΕΣΤΡΑΤΟΥ

Son of Menestratos

ΠΕΡΓΑΜΕΝΗ

the Pergamenian”

—most likely the name of the original possessor of the ring. It is not improbable that these inscribed camei were set in funeral rings and burned with the possessor, thus serving as a permanent record of the defunct ashes. 1 in. by 9/16ths.

No. 259.



AMEO. Onyx of two layers. Greek inscription within a raised file. Margin of the stone bevelled—

ΕΥΤΥ

ΙΙΙΑΝΙ

No. 260.



INTAGLIO of long oval shape, in dark brown striped sard. A draped nymph or Greek lady in a walking attitude. The figure, seen in front, is as it were, in the act of walking out of the field of the stone. This fine intaglio is of the highest period of Greek art. Although of expeditious workmanship, the figure is characterized by a grandeur of design resembling in every respect the works of the era of Phidias. 14/16ths by 6/16ths.

No. 261.

NTAGLIO in golden brown fard. Achilles, wounded in the heel by the arrow of Paris, is crouching down and endeavouring to withdraw the missile. On his left arm he bears a circular shield, the *umbo* of which is formed by a Gorgon's head. This gem, executed in the period of pure Greek art, is an excellent specimen of a design very often represented on engraved stones. The figure is skilfully composed, and engraved with great mastery in a large and facile style. 11/16ths by 8/16ths.

No. 262.

NTAGLIO in Oriental onyx of three layers. Hercules shooting the Stymphalian birds. The engraving, of minute but grand character, occupies only a small part of the centre of the stone, which is of exquisite beauty. The upper layer, in which the engraving is executed, is of fine transparent hair brown. This is surrounded by a zone of bluish white of perfect regularity, and the under layer or ground is of beautiful deep brown tint. Fine Greek work. 11/16ths by 9/16ths.

No. 263.

NTAGLIO on golden fard. The Greeks descending from the Trojan horse. Early Greek work. The horse is represented within the walls of Troy, on which, or above, are seen temples, towers, &c. The Greeks are emerging from a square door in the horse's side, and descending by means of a ladder. One of their number is opening the gate of the city, whilst a figure on the summit of a tower of the wall, probably Cassandra, appears in the act of giving the alarm. The horse is drawn and executed with great

delicacy, in an extremely low style of *incavo*, peculiar to many early Greek gems, and is of archaic design. A fragmented gem of very similar design is figured in Winckelmann's "*Monumenti inediti*," pl. 140.

No. 264.

 INTAGLIO in Syrian garnet. Gorgon mask, or head of Medusa. The stone cut "*en cabochon*." The mask three-quarter face—deeply cut; the back of the stone hollowed out to admit of the engraving being well seen by transmitted light. Although executed with the utmost expedition as an object of commerce, this small intaglio is as grand in character as would have been a colossal bust. The art displayed in this work of trivial personal decoration is in fact the same in quality as that of the great sculptures of Phidias and Praxiteles. 9/16ths by 7/16ths.

No. 265.

 INTAGLIO, "*en cabochon*." Carbuncle or Syrian garnet. Eros or Cupid. Winged profile bust. Greek work. This gem, of fine character and good workmanship, is of well-known type. Cupid is here represented as a youth of thirteen or fourteen years old. The frequent occurrence of fine gems on Syrian garnet or carbuncle evidently denotes that this stone had a higher value in antiquity than it now possesses. The ancient garnets are mostly very inferior stones, clouded and full of flaws—whilst at the same time they are nearly always hollowed out at the back to allow of the engraving being well seen by transmitted light. The carbuncles now used in modern jewellery are generally much freer from these defects, and are doubtless obtained from a different locality. It is worthy of note that the ancient garnets are almost invariably cut "*en cabochon*,"

which of late years also has been the exclusive mode of displaying this beautiful stone. $11/16$ ths by $11/16$ ths.

No. 266.

 NTAGLIO on amethyst. Full-faced Silenus mask. Greek or Greco-Roman work. A beautiful gem. $8/16$ ths by $7/16$ ths.

No. 267.

 AMEO—onyx of two layers. Ideal head: Achilles or Alexander. This small work is probably of the Ptolemaic period. The head is executed with a degree of delicacy unusual in a material of so little value—the stone in this instance being a very ordinary one. $9/16$ ths by $8/16$ ths.

No. 268.

 AMEO—Oriental onyx of two layers. Two masks respectively of Bacchus and Silenus crowned with vine leaves, placed side by side in the long oval field of the gem. Executed in low relief. Greco-Roman work. 1 in. by $9/16$ ths.

No. 269.

 AMEO—pale sard. A ram's head executed in high relief. The head, which occupies nearly the entire field of the stone, is of unusual dimensions, and indeed in this respect quite enters the domain of sculpture. It affords a striking example of the great talent of the ancient artists in their representation of animals. $1\ 1/16$ th by $\frac{3}{4}$ in.

No. 270.

 AMEO—Oriental onyx of two layers. A seated faun caressing a goat—surrounded by a raised file. This beau-

tiful gem recalls many compositions painted on the walls of Pompeii : it is probably of similar Greco-Roman origin.

No. 271.

 NTAGLIO, "*en cabochon*." Dark golden fard. A nude female figure, seen in front, holding in one hand a bird with a worm or serpent in its beak. This gem, though of small dimensions, is executed with wonderful delicacy and finish, in a low flat style peculiar to antique glyptic art, and of most difficult execution. The engraving is highly polished, and all the details, notably the extremities are touched with a truth and firmness, which seem little less than miraculous, when the extreme minuteness of these details is taken into account. It is probable that this exquisite figure represents some famous antique statue. It is undoubtedly the work of a Greek artist, probably of the Augustan period. The figure is Venus and the bird, most likely a sparrow—her well-known emblem.

No. 272.

 NTAGLIO. Oriental onyx of three layers—" *en cabochon*." A minute male figure, with a voluminous mantle, carries a vase or amphora in his arms. A well-finished work. Greco-Roman period. 9/16ths by 7/16ths.

No. 273.

 AMEO—onyx of three layers. Head of the young Hercules clad in the lion's skin. Of coarse yet very effective work. The ground layer of the stone is of slate grey of great thickness, and left rough at the back : the head of brilliant opaque white cacholong, which assumes a vivid orange red in the lion's skin. The profile of the head is deeply

under cut ; so as to detach itself in the most striking and effective manner from the ground by casting a deep shadow. Everything denotes that this cameo was intended as an insertion into some object of utility, and was not intended as a personal ornament. $1\frac{1}{4}$ in. by $14/16$ ths.

No. 274.

 NTAGLIO in light fard. Three female portrait heads. This singular gem is executed on a flat stone of irregular shape, apparently left as it was fawn from the pebble. The heads are arranged without any regard to symmetry—one, of larger proportions than the other two, has a wreath of corn round the head and a pendant veil, and somewhat resembles the bust of Livia in the character of Ceres. The two other heads, apparently of girls, are regardent and placed at right angles to the previous one. This singular arrangement and the irregularity of the stone, give the gem the appearance of a trial or work executed for practice. From the irregularity of the stone and its size, it can never have been set. The style of the work is rude yet characteristically antique (Roman work.) 1 in. by $\frac{3}{4}$ in.

No. 275.

 NTAGLIO in red fard. The god Pan holding an ear of corn in his hand. Roman work. $11/16$ ths by $8/16$ ths.

No. 276.

 NTAGLIO in *aqua marina*. A female figure in a walking attitude, clad in a mantle and carrying in her arms a small animal. An exquisite work of the Augustan period. The stone, which is a most beautiful one, is of unusual shape, oblong with the corners rounded, and is facet cut

round the margin. The figure probably represents Diana returning from the chase—the lithe and slender proportions of the goddess of the chase being clearly recognisable, although the entire design is of very unusual type. $\frac{3}{4}$ in. by $\frac{1}{2}$ in.

No. 277.

 NTAGLIO on nicolo. Venus drinking from a patera—near her, on the ground, is a vase with a palm branch. Roman work. $7/16$ ths by $6/16$ ths.

No. 278.

 NTAGLIO in *aqua marina*. Head of Augustus? wearing a crown of rays—of fine work. The massive gold enamelled setting is a beautiful specimen of Italian *cinque-cento* design. The gem is probably of Asiatic-Greek origin, the crown of rays generally appearing on the Greek colonial coins of this emperor. $11/16$ ths by $9/16$ ths.

No. 279.

 NTAGLIO on red porphyry. A female imperial portrait head wearing a veil or tiara—probably Livia. Roman work. This gem offers a rare instance of the employment of porphyry in the glyptic art. $11/16$ ths by $9/16$ ths.

No. 280.

 SMALL CAMEO. Oriental onyx of three layers. A Capricorn of minute dimensions surrounded by a raised file—the margin of the stone widely bevelled. The Capricorn was adopted by Augustus as his device or emblem, and was thereupon universally affected by his numerous adherents.

This gem is in all probability one of these ancient badges of partizanship. $8/16$ ths by $7/16$ ths.

No. 281.

 NTAGLIO, on Oriental onyx of three layers. A comic actor in a walking attitude, wearing a mask and holding a pedum or staff in one hand. Roman work. $\frac{3}{4}$ in. by $10/16$ ths.

No. 282.

 MINUTE INTAGLIO in red fard. A panther holding a thyrsus. Roman work, executed with great dexterity. This subject is a well-known dionysiac symbol or emblem of Bacchus. $4/16$ ths by $3/16$ ths.

No. 283.

 NTAGLIO—pale fard, with a white band or stripe across the field. Conjoined portrait busts of an emperor and empress, probably Claudius and Agrippina. Roman work. $\frac{3}{4}$ in. by $11/16$ ths.

No. 284.

 NTAGLIO on deep golden fard. An imperial, laureated bust—apparently Claudius. Roman work.

No. 285.

 NTAGLIO on sapphire. Imperial bust portrait—Hadrian. The margin of the stone and the reverse elaborately facet cut. It is worthy of notice that facet cutting, which is of rare occurrence in antique gems, is generally confined to the *aqua marina* and the sapphire. In this example,

contrary to the general custom, the engraving is very imperfectly polished. This is owing to the extreme hardness of the stone. The head, which is well finished and masterly in style, must have necessitated great labour, and it is rare to find engravings on sapphire carried to this degree of finish. $\frac{1}{2}$ in. by $\frac{6}{16}$ ths.

No. 286.



NTAGLIO on *aqua marina*. Imperial bust portrait—Domitian? Spirited and beautiful Roman work. The gold setting, enriched with black enamel, is an exquisite specimen of Italian *cinque-cento* art. $\frac{7}{16}$ ths by $\frac{6}{16}$ ths.

No. 287.



NTAGLIO on red fard, or cornelian. A portrait head, resembling the bust of Cicero. Roman work of good style and period. $\frac{1}{2}$ in. by $\frac{6}{16}$ ths.

No. 288.



NTAGLIO, on Syrian garnet. Roman portrait head. This piece has considerable resemblance to the preceding, and is probably an idealized portrait of Cicero. $\frac{9}{16}$ ths by $\frac{7}{16}$ ths.

No. 289.



NTAGLIO in *aqua marina*. Bust of Harpocrates. Roman work. $\frac{10}{16}$ ths by $\frac{8}{16}$ ths.

No. 290.



NTAGLIO, on cornelian. Head of Socrates. Roman work. $\frac{9}{16}$ ths by $\frac{8}{16}$ ths.

No. 291.



NTAGLIO on nicolo. A grotesque composition of a human mask, a ram's head, a vulture or eagle, and an eagle devouring a serpent. Compositions of this nature, judging from the number and variety which have come down to us, must have been very popular with the Ancients. They are nearly always of the Roman period, and should probably be regarded as enigmas or charades expressing certain qualities possessed or affected by the owner of the gem. They are variously termed in conventional nomenclature "*chimerae*," "*grylli*," or "*capricci*."

No. 292.



NTAGLIO on red sard. Two *Amorini* in a boat, one rowing, the other fishing with a rod and line. A fish is suspended at the prow of the boat. Early? Roman? work. 8/16ths by 7/16ths.

No. 293.



NTAGLIO in bloodstone. A dolphin or other marine animal. This gem is in its original antique bronze setting. It is probably an early Christian representation; the style of the intaglio agreeing exactly with works of that period. The fish, the dolphin in particular, was a well-known device of the early Christians, and is frequently found on engraved stones. 10/16ths by 8/16ths.

No. 294.



CTAGONAL INTAGLIO on brown sard. Late Roman work. A *chimera* with a lion's head surrounded with rays. The lower part terminating in a serpent or

the body of a reptile surrounded with zodaical and other mystical signs. Above the head of the *chimera* are several obscure Greek letters. This gem is the work of the Gnostics, a sect of heretics, who seceded from the early Christian church. Gems of this description were used as talismans. 13/16ths by 7/16ths.

No. 295.



ENTAGLIO on *lapis-lazuli*, in its original antique gold ring setting. A Triton—the lower extremities formed by two fishes' tails; holding in one hand a trident—in the other a peacock. Above his head is the sun or a star; beneath him, a crescent or half moon. Like the preceding gem, probably of Gnostic origin. 8/16ths by 6/16ths.

No. 296.



CAMEO, in Oriental onyx of three layers. A vestal or mourner, clad in a dark mantle, is seated before a flaming tripod, and with one hand offers a libation with a patera and in the other holds a wreath. Near the tripod is a cippus with an urn. This most beautiful cameo is signed, in minute Greek characters, ΠΕΓΑ. The work, though conceived and executed entirely in the style of the antique, is in all probability the work of some talented Italian artist of the last century. 1 1/8 in. by 3/4 in.

No. 297.



CAMEO in jasp—onyx of two layers. Dancing faun with a lion's skin and thyrsus. A spirited work in the style of the antique, probably of the last century. 1 1/4 in. by 3/4 in.

No. 298.



NTAGLIO on cornelian. An athlete anointing himself. Signed, ΔΙΟΣΙΠΠΩΣ. A most beautiful last-century Italian engraving in the style of the antique. 15/16ths by 11/16ths.

No. 299.



NTAGLIO in cornelian. Chiron and Achilles. Signed, ΤΡΥΦΩΝΟΣ ΕΠΟΙΕΙ—*i.e.*, "The work of Tryphon." An Italian work of the beginning of the present century, in imitation of the antique. From the Poniatowski Collection. 1½ in. by 7/8.

No. 300.



NTAGLIO on cornelian. The Virgin and Child. Inscribed with monograms in Greek, signifying *Ματερ θεου*, "Mother of God," and with the word ΧΑΙΠΕ, or "Hail!" Byzantine or mediæval Greek work of uncertain date. 12/16ths by 10/16ths.

No. 301.



NTAGLIO on Oriental onyx of three layers. In the centre of the stone is a full-faced bust portrait of the youthful Augustus; on the left, Julius Cæsar with the lituus or augur's rod; and on the right, Marcus Agrippa with a vase. These are surrounded by a beautiful wide border of oak leaves and acorns, in which over the head of Augustus is his symbol the Capricorn, a globe, and horn of plenty. This rare and most important gem is of fine work, and executed in a most exquisite and precious onyx, the beautifully contrasting colours of

which greatly add to the value and interest of the work. This gem was evidently cut immediately after Augustus' attainment of power. $1\frac{1}{8}$ in. by $13/16$ ths. (*See engraving.*)

No. 302.



NTAGLIO on red fard. Othryades, who has sunk upon the ground, writing the news of victory on his shield with his own blood. Greek or early Roman work. This extraordinary composition, offering almost every technical difficulty of which the glyptic art is capable, was frequently repeated by the Ancients. The extreme depth of some parts of the engraving is especially remarkable. $11/16$ ths by $7/16$ ths.

No. 303.



NTAGLIO on red fard. An aged faun is examining the wounded foot of a younger one. In the centre of the composition is a column supporting a vase, and on either side are two vines, the branches of which encircle the field of the gem. The expression of the heads of the two figures is very admirable—the pain of the younger one, and the serio-comic expression of the elder being most truthfully rendered. Roman work. $12/16$ ths by $9/16$ ths. (*See engraving.*)

No. 304.



NTAGLIO on striped brown fard. A galloping centaur with a bow and arrow. The sign Sagittarius. Early Roman work. $8/16$ ths by $6/16$ ths.

No. 305.

 SMALL INTAGLIO on red fard. A scorpion, two fishes, and two crabs—the signs, Scorpio, Cancer, and Pifces. Roman work of finished execution. 7/16ths by 6/16ths.

No. 306.

 NTAGLIO on red onyx of three layers, "*en cabochon*." Cybele in her car drawn by two elephants. Roman work. 10/16ths by 9/16ths.

No. 307.

 NTAGLIO on jacynth. Conjoined busts of a bearded philosopher and a bacchante. Highly-finished Roman work. 10/16ths by 9/16ths.

No. 308.

 NTAGLIO on red fard. Head of Vespasian. On one side is an ear of corn, and underneath, the name "*Vesp.*" Contemporaneous Roman work. 11/16ths by 9/16ths.

No. 309.

 SMALL CAMEO in fardonyx of three layers. Winged bust of Cupid or Eros. Greek work. The expression of the head in this charming little gem is exquisitely true. 10/16ths by 6/16ths.

No. 310.

 CAMEO AND INTAGLIO CONJOINED—mottled light red fard. This singular gem is probably a buckle or fibula complete in itself. The intaglio part consists

of a large oval stone slightly convex on the surface, engraved with a tree, from the branches of which two masks are suspended; leaning against the trunk of the tree is a *pedum*. At the back is attached a large tragic mask in full relief wrought in the mass of the stone and forming as it were a handle, which would enable the gem to be conveniently used as a seal. The mask is hollowed out, and the eyes and mouth are pierced. It is not unlikely that the large aperture of the shell-shaped mouth of the mask was perforated in order to allow of a string passing through, by which the wearer's mantle may have been fastened. The lower part of the field of the intaglio part is wanting. Roman work. Height of the gem when complete, $1\frac{5}{8}$ in.; width, $14/16$ ths; depth, from back to front, $\frac{3}{4}$ in.

No. 311.



BLONG UPRIGHT *PLAQUE* in rock crystal—engraved in intaglio. The work of Valerio Vicentino. The subject of this engraving is uncertain. A draped and bearded figure probably a priest or augur, is issuing from a classical portico, and presenting an apple or other fruit to a figure in Roman military costume, who is kneeling and receiving the fruit in a patera. Behind him are three other figures in Roman armour witnessing the ceremony. Background of classical architecture. On a frieze is inscribed, in bold characters, "*Valerius Vi—F.*" There can be little doubt but that this *plaque* was originally the panel of a casket, such as the famous ones described by Vasari in his life of this artist. Height, $3\frac{1}{4}$ in.; width, $2\frac{1}{8}$ in.

No. 312.



INTAGLIO on red cornelian. Ideal laureated head, probably Apollo. The slight and hasty execution of this gem is redeemed by the exquisite beauty of the

type. The profile has something of an individualized character, and is full of elegance. Nothing can exceed the purity of outline and skilful management of relief shown in the features. The lips, nose, and ear, though evidently executed with the utmost haste, reveal the practised hand of a great master, and the hair and wreath are merely indicated by coarse rapid strokes of the tool. On the whole, the beauty displayed in this trivial work is a remarkable evidence of the high status of ancient Greek Art. $11/16$ ths by $8/16$ ths.

No. 313.

 INTAGLIO on a beautiful parti-coloured sard. A nude figure with a lyre, &c., resembling an "*Apollo Cytharedus*." Early Greek work. The figure, of youthful and somewhat lengthy proportions, is seen in profile, and is standing on tiptoe; in one hand he holds a lyre, and in the other the *plectrum* or small stick with which the cords of the lyre were struck. So far this gem agrees with an usual Greek type of *Apollo Cytharedus*. From the waist of the figure, however, a series of singular objects is suspended, which would be rather the accompaniments of a dancer or mountebank than an Apollo: these are six elongated appendages, apparently bladders, or intestines, tied up at the extremities; they are evidently attached to a belt passing round the waist of the figure, and hang, three in front and three behind, reaching down almost to the knee. It is probable that these appendages were a musical contrivance, the intestines being partly filled with small pebbles, which would cause a rattling sound with every movement of the figure. Height, $11/16$ ths; width, $5/16$ ths. (See engraving.)

No. 314.

 NTAGLIO on pale brown fard. A large fly or cicala, seen from the underside or belly. Fine Roman work. 10/16ths by 9/16ths.

No. 315.

 NTAGLIO on nicolo. A shepherd tending his flock. On the right, an aged, bearded man stands leaning on his staff or crook. Two sheep lying down in the foreground, and behind them a third, browsing. Roman work. 8/16ths by 7/16ths.

No. 316.

 NTAGLIO—antique green opaque glass paste. Victory driving a biga. In the front of the field of the gem is placed an altar or modius. Minute and spirited Roman work. 7/16ths by 5/16ths.

No. 317.

 NTAGLIO on red fard. Grotesque composition of three conjoined heads of animals—viz., of a bull, a ram with two ears of corn in its mouth, and a hare. Deeply-cut, early Roman work. 7/16ths by 6/16ths.

No. 318.

 INUTE INTAGLIO. Bust of Jupiter Serapis, wearing on his head the modius or corn measure. Oriental onyx, the margin of the stone widely splayed or bevelled. Roman work. 5/16ths by 4/16ths.

No. 319.



NTAGLIO on brown sard. Head of a youth wearing a chain or necklace. This gem evidently belongs to the class of Roman portrait intagli. There is no clue to the personage represented. $6/16$ ths by $4/16$ ths.

No. 320.



NTAGLIO on red sard. Roman bust portrait. Personage unknown. This characteristic head is probably of the Augustan period; it has considerable resemblance to that of Julius Cæsar, but the emblems which usually accompany the portraits of Cæsar are wanting, and the resemblance is on the whole too uncertain to warrant a decided attribution. $9/16$ ths by $6/16$ ths.

No. 321.



NTAGLIO on red sard. Dædalus fabricating wings for Icarus. Dædalus, represented as an aged man, is seated on a circular stool or cippus, with a table before him, supporting a large wing, which he is manipulating with a tool. Behind the figure, in the field of the gem, are the initials "C. A." (probably those of the original owner). This subject has been noted as a favourite glyptic representation; it is, however, a rare and interesting one. The gem is most probably of early Roman work. $5/16$ ths by $4/16$ ths.

No. 322.



SMALL CABOCHON INTAGLIO on plasma. In the centre of the stone is a standing figure of a Muse, leaning on a column or cippus. In one hand she holds a

mask, and in the other a wand or spear, with which she touches or points to a buckler on the ground, near her feet. Behind her, Cupid, or a winged genius, holds up an olive branch, and in front stands a nude male figure, holding a cornucopia in one hand and in the other a patera, with which he appears to be offering a libation to the Muse. Roman work. $5/16$ ths by $4/16$ ths.

No. 323.

 NTAGLIO on pale sard—the stone square, with the corners rounded. A female profile mask of tragic or heroic character. Greek or Greco-Roman. Of expeditious but very artistic work. $5/16$ ths by $4/16$ ths.

No. 324.

 AMEO in precious sardonyx of three layers. The Virgin and Child seated under a rich “gothic” canopy. Highly finished work, probably German or Flemish. Circa 1490. This splendid cameo is one of the few specimens extant of mediæval glyptic art. It was formerly set on the summit of the cover of the jewelled cup, No. 656 in this Collection, where it had been for at least two hundred years; originally, however, it was most likely set as a pendent jewel. The stone is the finest antique sardonyx, and probably originally had a Greek or Roman engraving, which was effaced to admit of the present representation. $1\frac{1}{4}$ in. by 1. (*See engraving.*)

No. 325.

 SMALL ONYX CAMEO of two layers. Roman work. Head of the young Hercules; the nose fractured. $\frac{7}{8}$ by $\frac{5}{8}$

No. 326.



INTAGLIO on cornelian. Head of Omphale, clad in the nebris or lion's skin of Hercules. A beautiful gem, of fine Greco-Roman work, of the Augustan period. 1 in. by 11/16ths.

No. 327.



HEAD OF APOLLO, crowned with a myrtle wreath. Intaglio on a deep, brown red sard. This exquisite little gem is of the very highest style of Greek glyptic art. It is undoubtedly by one of the great antique artists. The execution is finished to the utmost point of elaboration, and yet with a freedom and decision of manipulation, which is little less than miraculous. The stone is of great beauty and rarity. 1/2 in. by 3/8 in.

No. 328.



ABOCHON INTAGLIO on fine dark brown sard. A standing draped figure leaning against a column, holding up two ears of corn in one hand, and one in the other hand hanging downwards. Doubtless the Goddess or Genius of Abundance. Fine Roman work. 5/8 in. by 5/16ths.

No. 329.



INTAGLIO on dark hair-brown sard. Upright oblong or square, with the corners rounded. Early Greek or Etruscan work of unusual delicacy. Hercules seated on a rock, his head leaning on his hand, the other hand resting on his club. In front, three circular objects with a ribbon or filet hanging from them, or else the stalk or branch of a tree. Around the head of the figure, following the shape of the stone, is an inscription of six letters in ancient Greek or Etruscan characters, the import of which is not certain. It is possible that the three circular objects to the right may represent the golden apples

of the Hesperides, in which case, the subject of the gem would be Hercules reposing after he had succeeded in obtaining the coveted fruit. The stone is surrounded by the usual early striated border. $\frac{1}{2}$ in. by $7/16$ ths.

No. 330.

 MINUTE INTAGLIO on red sard. A draped female figure seated on an ear of corn. This truly wonderful little gem must have been engraved almost entirely with the point of the diamond; the figure, though not more than one-eighth of an inch high, is exquisitely finished and full of beauty. Gems of this extreme minuteness are of great rarity, and were evidently "*tours de force*" of the glyptic art. Roman period. $9/32$ nds by $\frac{1}{4}$ in.

No. 331.

 AMEO in very high relief. Bust of a female holding a tragic mask in her hand. Probably the Muse Thalia. Roman work. Fine sardonyx of two layers. $\frac{7}{8}$ in. by $\frac{3}{4}$ in.

No. 332.

 AMEO in low relief. A half draped nymph seated on a rock. Perhaps a fragment of a larger composition, reduced to an oval shape in recent times. Sardonyx of two strata. $9/16$ ths by $6/16$ ths.

No. 333.

 NTAGLIO. Nude walking figure of Omphale, carrying the club of Hercules—the lion's skin thrown over her shoulders. Fine Roman work on red sard. $\frac{3}{4}$ in. by $\frac{1}{2}$ in.

No. 334.

 NTAGLIO. Head of Æsculapius. A splendid Greco-Roman gem. Red sard. $\frac{3}{4}$ in. by $\frac{3}{4}$ in.

No. 335.



NTAGLIO. The Three Graces. Roman work on striped fard. $\frac{3}{4}$ in. by $\frac{5}{8}$ in.

No. 336.



NTAGLIO. "*Gryllus*," composed of a full-faced portrait head of a young man, to which two other heads in profile, apparently of philosophers, are conjoined; over the head of the young man are the head and wing of an eagle, and beneath his neck, forming the bust, are a lion's and a ram's head conjoined. In the field of the gem is a lyre, the club of Hercules, and a trident, round which a serpent is twined. Roman work. Splendid brown fard. 1 in. by $\frac{3}{4}$ in.

No. 337.



NTAGLIO. Portrait head, somewhat resembling Mæcenæ. A fine Roman portrait gem. Unfortunately the stone (originally a red fard?) has been spoilt by the action of fire. $\frac{3}{4}$ in. by $\frac{5}{8}$ in.

No. 338.



NTAGLIO. Vulcan seated on a chair, with a hammer in his hand; before him a pillar trophy of arms. Roman work, on a beautiful cornelian. $\frac{3}{4}$ in. by $\frac{5}{8}$ in.

No. 339.



NTAGLIO. Head of Priam. Onyx or chalcidony. Fine Roman work. $1\frac{1}{8}$ in. by $\frac{7}{8}$ in.

No. 340.



AMEO. Head of Minerva, wearing a helmet with a high plume or crest. Splendid sardonyx of two layers. This magnificent gem was found in Sicily; it is of the purest Greek work. The upper or cacholong layer of the stone has unfortunately slightly suffered from fire. Height, $1\frac{9}{16}$ ths; width, $1\frac{1}{4}$ in. (*See engraving.*)

No. 341.



AMEO. Head or bust of Ariadne. Over the shoulder is thrown the skin of a faun, and the hair is bound with a filet of ivy. Sardonyx of three layers. Although composed in the spirit of the antique, this cameo is most likely an Italian work of the seventeenth or eighteenth century. Height, $1\frac{5}{8}$ in.; width, $1\frac{1}{4}$ in.

No. 342.



AMEO. A bearded male head, wearing a hood and a wreath of olive leaves. Onyx of two layers. Roman work. Height, $1\frac{3}{16}$ ths; width, $\frac{7}{8}$ in.

No. 343.



AMEO. Laureated head of Augustus. A fragment. (The upper part of the stone only, containing the head; the lower part with the neck and bust broken away.) Coarse white onyx of two strata. A contemporary work of very striking character; the workmanship precise and masterly but slight, the cameo having probably never been entirely terminated. When complete, this cameo must have measured nearly 3 inches

high by 2 inches wide. Somewhat more than half of the stone only remains. Purchased in Rome in 1859.

No. 344.



AMEO. Bacchus, a standing nude figure, embracing a draped Ariadne. This group is composed somewhat in the style of the Cupid and Psyche of the Capitol. Roman work. Onyx of two layers—the lower one colourless and transparent. Height, $1\frac{3}{8}$ in. ; width, $1\frac{1}{16}$ th.

No. 345.



AMEO. A nude figure of a nymph or bacchante in an elegant walking attitude, holding in the left hand a bunch of grapes ; the head upturned, flanked on each side by a large lily or other flower growing erect on a short stem, and nearly equal in height to the figure. Onyx of two layers—the ground black and opaque, the upper layer brownish white and semi-transparent. Roman work. Height, $1\frac{1}{4}$ in. ; width, 1 in. (*See engraving.*)

No. 346.



AMEO. Bust portrait of a Roman youth. Splendid fardonyx of two layers—the lower one fine transparent brown fard, the upper one of pure white cacholong. The head, entirely worked in the white stratum, is in very high relief. Found in Sicily. Height, $1\frac{5}{8}$ in. ; width, 1 in. (*See engraving.*)

No. 347.



LARGE CIRCULAR CAMEO. A lion's head in high relief, the margin of the stone surrounded by a raised border of egg-and-tongue moulding. This important

cameo is carved in the most precious Oriental sardonyx of three strata, and is $3\frac{3}{4}$ inches in diameter. It is of bold and striking Roman work, and was probably a boss or ornament of a horse trapping. Purchased in Rome in 1859.

No. 348.

 **GRAND CAMEO.** Hector reproving Paris. Composition of five figures in high relief. Antique onyx of two strata—the lower one of transparent chalcidony. Length, $4\frac{1}{4}$ in.; height, $2\frac{5}{8}$ in. Both the material and the style of art displayed in this important cameo are apparently antique (of the Roman Imperial period). The subject, it is true, has seldom or never been found in ancient glyptic art, and is therefore ostensibly suggestive of a recent origin. The internal evidence of the work itself is, however, entitled to more weight than this single fact of the rarity of the subject portrayed. The cameo, in any case a work of very great value, is said to have been found in Sicily. Acquired in Genoa, in 1859, from the representatives of a Neapolitan prince then an exile. (*See engraving.*)

No. 349.

 **FRAGMENT OF A LARGE CAMEO OR BAS RELIEF** in onyx. A horse's head in high relief; near it a bundle of victors' rods, the shafts of two spears, &c. Roman work. This remarkable fragment is apparently a portion of a square tablet relievo, which, judging from the proportions of the horse, cannot have been less than a foot square, and may have been much larger. The composition of which it formed part was apparently a procession or triumph of an emperor or consul; from the arrangement of the bridle the

horse would appear to have had a rider rather than to have been yoked to a chariot. The fragment is of irregular triangular shape, its largest dimensions being $3\frac{3}{4}$ in. by $3\frac{1}{4}$ in., and, measured diagonally, $4\frac{1}{4}$ in. The material, of one strata only, has been subjected to the action of fire, and has also apparently lain in the ground in contact with some bronze object, which has communicated a green stain to the stone.

No. 350.



AMEO. Bust portrait of the Monk Savonarola. Contemporary Florentine work, identical in design, and probably by the same hand as the well known intaglio in the Collection of the Uffizj. As a cameo of most beautiful workmanship and fine material, it is a work of greater importance than the gem alluded to. Purchased in Florence in 1859. Oriental sard, *pommelé* of two bluish white layers. Height, $1\frac{5}{8}$ in. ; width, $1\frac{1}{4}$ in (See engraving.)

No. 351.



UST in full relief ("*ronde bosse*") of Cupid or the infant Bacchus, in semi-transparent bluish chalcidony. (From the Hertz Collection.) Height, $3\frac{1}{2}$ in.

No. 352.



UST OF THE EMPRESS JULIA. The margin of the stone surrounded by a raised file. An exquisite and most highly-finished contemporary Roman cameo. Sardonyx of three layers. (Hertz Collection.) Height, $1\frac{1}{16}$ th ; width, $\frac{7}{8}$ in.

No. 353.

 NTAGLIO. Bust of Ariadne. A splendid engraving on Oriental onyx of two layers. This beautiful gem has unfortunately been exposed to the action of fire. Purchased in Rome in 1859. Height, $1\frac{5}{8}$ in. ; width, $1\frac{1}{8}$ in.

No. 354.

 DRAPED FEMALE FIGURE carrying a bowl or patera. Perhaps the vestal virgin, Tuccia, carrying water from the Tiber in a sieve. Onyx of two layers. Height, $\frac{7}{8}$ in. ; width, $\frac{5}{8}$ in.

No. 355.

 TWO REGARDANT COMIC MASKS OF FAUNS OR SATYRS. Cameo, in onyx of two layers. Length, 1 in. ; height, $\frac{9}{16}$ ths.

No. 356.

 FULL FACED BUST OF CUPID. An exquisite Roman work. Cameo, onyx of two layers. Height, $\frac{9}{16}$ ths ; width, $\frac{1}{2}$ in.

No. 357.

 HEAD OF THE YOUNG TIBERIUS. An admirable contemporary Roman work. Cameo in fardonyx of two layers. Purchased in Rome, 1859. Height, $\frac{3}{4}$ in. ; width, $\frac{5}{8}$ in.

No. 358.

 IANA LUCIFERA in a walking attitude, elaborately draped, with torches in her hands; the lower part of the stone wanting. Cameo, onyx of two layers. Roman work. Height, 1 in.; width, $\frac{5}{8}$ in.

No. 359.

 EAD OF A NYMPH OR ARIADNE? Greek work in low relief, the lower part of the stone wanting. Cameo in fardonyx of two layers, found in Sicily. Height, $\frac{3}{4}$ in.; width, $\frac{3}{4}$ in.

No. 360.

 EAD OF ANTINOUS. Cameo. Onyx chalcidony of two layers. Roman work. Height, 1 in.; width, $1\frac{3}{16}$ ths.

No. 361.

 YOUNG BULLOCK. Cameo. Oriental onyx *pommel * of two strata, the lower one semi-opaque white, the upper one, in which the animal is sculptured, of a warm transparent yellow brown colour. Roman work. Length, $\frac{3}{4}$ in.; height, $\frac{5}{8}$ in.

No. 362.

 ENTAUR carrying a young fir-tree over his shoulder, and holding in the other hand a cup or *cantharos*, which he is lifting to his lips. Cameo. Oriental fardonyx *pommel * of two strata, the lower one transparent and colourless, the upper one opaque pure white cacholong. Roman. Length, $1\frac{3}{16}$ ths; height, $1\frac{1}{16}$ ths.

No. 363.



ULL-FACED COMIC MASK. The head bald, the mouth shell-shaped. Cameo, Sardonyx of two strata. Roman. Height, $\frac{5}{8}$ in. ; width, $\frac{1}{2}$ in.

No. 364.



AUN SEATED. Near him a tree, on which is suspended a Pan's pipe. Cameo, fardonyx of two layers. Roman work. The figure beautifully drawn and modelled, and vigorously executed in mezzo-relievo. Length, $\frac{3}{4}$ in. ; height, $\frac{5}{8}$ in.

No. 365.



UPID SEATED—his foot caught in a trap. Cameo, pale or light-coloured onyx of two layers. Roman work. Length, $\frac{3}{4}$ in. ; height, $\frac{1}{2}$ in.

No. 366.



INUTE CAMEO. A ram's head. Oriental fardonyx of three strata. Roman work. Length $\frac{5}{16}$ ths ; height, $\frac{1}{4}$ in.

No. 367.



BALD-HEADED AND BEARDED COMIC MASK. Cameo, pale onyx of two layers. Height, $\frac{3}{8}$ in. ; width, $\frac{3}{16}$ ths. Roman work.

No. 368.



AMEO. A raven or other bird perched in the branches of a tree, a swan standing beneath. Cameo. Oriental fardonyx of two strata. Length, $\frac{3}{4}$ in. ; height, $\frac{1}{2}$ in.

No. 369.

 ERCULES DRAGGING FORTH CERBERUS FROM THE MOUTH OF A ROCKY CAVE.

Pale onyx of two strata. Cameo. Roman work. Length, $\frac{7}{8}$ in. ; height, $\frac{5}{8}$ in.

No. 370.

 AMEO. On the left of the stone is a butterfly hovering over the mouth of a two-handled *crater* or *cantharos*; on the right, a comic shell-shaped mask, posed on a Pan's pipe, which serves as a pedestal. Betwixt these emblems are two flutes, crossed at an acute angle. Roman work. Pale onyx of two strata. Length, $11/16$ ths ; height, $9/16$ ths.

No. 371.

 UPID STANDING, holding a large bearded comic mask, An exquisitely spirited work on a small scale. Cameo in pale onyx. Height, $\frac{1}{2}$ in. ; width, $5/16$ ths.

No. 372.

 UPID, his hands raised towards a butterfly. The lower part of the stone wanting. Cameo. Roman work. Sardonyx of two layers. Height, $9/16$ ths ; width, $\frac{3}{8}$ in.

No. 373.

 HE same subject as the preceding, the lower part of the stone also wanting. Cameo. Roman work. Sardonyx of two layers. Height, $5/16$ ths ; width, $7/16$ ths.

No. 374.



SMALL CAMEO. A quail. The ground of the stone is white cacholong. The upper layer in which the bird is sculptured is reddish, mottled with white and black, the accidental markings of the stone being made available to simulate the plumage of the bird. Roman work. Diam., $\frac{3}{8}$ in.

No. 375.



SYREN, in a walking attitude, playing on the lyre. Cameo in onyx, the lower stratum white or flesh-coloured cacholong; the upper one orange red, and flesh colour. The human head and body of the syren are skilfully sculptured in the flesh-coloured portion of the stone, whilst the wings, legs, and the lyre are in the orange-red tint. Roman work. Height, $\frac{5}{8}$ in. ; width, $\frac{7}{16}$ ths.

No. 376.



TWO QUAILS OR PARTRIDGES AND A TREE. Cameo, onyx of two layers, the lower one opaque white cacholong ; the upper, in which the birds are executed, dark hair brown. Roman. Height, $\frac{5}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 377.



VASE OR BASKET OF FRUIT. Cameo, pale fardonyx of two layers. Height, $\frac{7}{16}$ ths ; width, $\frac{7}{16}$ ths.

No. 378.



SATYR or a fatyr, in a walking attitude, holding a staff or thyrsus. Cameo, pale fardonyx of two layers. Roman work. Height, $\frac{9}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 379.



MINUTE CAMEO. A tragic mask in profile, nicolo. Height, $\frac{1}{4}$ in. ; width, $\frac{3}{16}$ ths.

No. 380.



MINUTE CAMEO. Grotesque or caricature head of a bearded, bald-pated man. Onyx of three strata, the ground white cacholong ; the second layer brilliant orange red ; the upper strata greyish or flesh-coloured. The hair and beard skilfully wrought in the grey upper layer. Roman. Height, $\frac{1}{4}$ in. , width, $\frac{3}{16}$ ths.

No. 381.



MINUTE CAMEO. Cupid seated playing on a lyre. Cornelian of two strata, the upper one, in which the figure is sculptured, in very low relief, produced by superficially burning the stone, so as to give a thin layer of opaque white, in imitation of cacholong. Roman work. Width, $\frac{3}{8}$ in. ; height, $\frac{1}{4}$ in.

No. 382.



PROFILE HEAD OR BUST OF THE YOUNG HERCULES, the shoulder bound round with the nebris or lion's skin. A highly finished Roman cameo, in beautiful Oriental onyx of three strata. Height, $\frac{9}{16}$ ths ; width, $\frac{1}{2}$ in.

No. 383.



PROFILE BUST PORTRAIT OF A YOUNG MAN. Roman work of the Augustan period. Cameo in

fine Oriental fardonyx of two layers. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 384.

 PROFILE HEAD OF AN UNKNOWN ROMAN LADY, probably an empress. A beautiful Roman portrait cameo, pale onyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (*See engraving.*)

No. 385.

 PROFILE PORTRAIT OF A ROMAN LADY. A fine Roman portrait cameo, pale onyx of two strata. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (*See engraving.*)

No. 386.

 PROFILE PORTRAIT OF A ROMAN LADY. Cameo in fardonyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (*See engraving.*)

No. 387.

 LAUREATED HEAD OF AN EMPEROR. Cameo. Splendid Oriental onyx of three layers, the lower part of the stone wanting. Height, $\frac{3}{4}$ in.; width, $1\frac{1}{16}$ ths.

No. 388.

 MINUTE CAMEO, a hippopotamus attacking a crocodile. Onyx of two layers, the lower one transparent, the upper one dark greyish brown, simulating the colour of the animals. A most truthful and remarkable work. Length, $\frac{1}{2}$ in.; height, $\frac{1}{4}$ in. (*See engraving.*)



253



419 A.



429 A.



668 A.



422 A.



676 A.



303



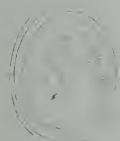
744 A.



600 A.



431 A.



677 A.



418 A.



430 A.



707 A.



661 A.



736 A.



250



711 A.



743 A.



573 A.



313



733 A.



611 A.

No. 389.

 FULL-FACED LAUREATED BUST, in full relief, of a bearded man, apparently an heroic personage. Cameo in chalchidony, the nose fractured. A Roman work of the Augustan? period. Height 1 in.; width, 11/16ths.

No. 390.

 BUST PORTRAIT OF A YOUNG ROMAN, somewhat resembling the portrait of Virgil. A highly finished cameo in pale onyx of two strata. Height, $\frac{3}{4}$ in.; width, 9/16ths.

No. 391.

 ARSYAS bound to a tree. Onyx of two strata. A beautiful Italian *cinque-cento* work in the style of the antique. Height, 1 in.; width, $\frac{5}{8}$ in.

No. 392.

 TWO *AMORINI*, one playing the lyre, the other with an inverted torch. The composition is surrounded with a singular raised border following the shape of the stone. Cameo, pale onyx or chalchidony of two strata. Height, $\frac{1}{2}$ in.; width, 9/16ths. (*See engraving.*)

No. 393.

 COMPOSITION OF THREE FIGURES. In the centre a warrior, armed with sword and shield, has sunk down on his knees, as if wounded, whilst two other warriors are sustaining him, and apparently exhorting him to make

an effort to raise himself again. Cameo. Roman work in sardonyx of two layers. Length, $\frac{3}{4}$ in. ; height, $\frac{5}{8}$ in.

No. 394.

INUTE INTAGLIO. Bust of a philosopher, scratched or engraved in outline on a cornelian, the surface of which has been blanché by fire. Roman work. Height, $\frac{5}{16}$ ths ; width, $\frac{3}{16}$ ths.

No. 395.

AMEO. A Greek inscription, as follows :—

ΠΑΛΛΑΔΙ	“ Palladius
ΕΤΥΧΙ	prosper
ΜΕΤΑΕΙΕ	with
ΡΟΚΛΙΗΣ	Hieroclea.”

Nicolo, in a silver setting of the Italian *cinq-ue-cento* period. Length, $\frac{3}{4}$ in. ; height, $\frac{5}{8}$ in.

No. 396.

AMEO. A massive olive wreath tied with a ribbon. Within it, clasped hands, a string of pearls and the inscription OMONOAO—*i.e.*, “Concord.” A circular onyx of two layers. Diam., 1 in.

No. 397.

LASPED HANDS, with the inscription OMONOAO—“Concord”—above. Onyx of two layers.

No. 398.

AMEO. A two-handled bulbed-shaped urn or vase. Oriental onyx of two strata (brilliant black and bluish white cacholong), in its original antique gold locket

setting. The margin furrounded by a twisted cable filet in gold wire. Height, 1 in. ; width, $\frac{3}{4}$ in.

No. 399.



AMEO. A star-shaped rosette. Red fard, the surface or upper layer blached artificially. Roman. Length, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

No. 400 (a).



FRAGMENT OF A COMPOSITION. A nude female reclining on a couch is apparently conversing with a warrior whose legs and a portion of his shield only remain. Fragment of a large cameo in pale onyx of two layers. Roman work. When complete this cameo must have been upwards of two inches long. Length of the fragment, $1\frac{3}{8}$ in. ; height, $\frac{5}{8}$ in.

No. 401 (a).



HEAD OF HADRIAN. Intaglio, red fard. Height, $\frac{3}{4}$ in. ; width, $\frac{1}{2}$ in.

No. 402 (a).



ROMAN PORTRAIT HEAD, probably Mæcenas. Intaglio in red fard. Height, $\frac{3}{4}$ in. ; width, $\frac{1}{2}$ in.

No. 403 (a).



INTAGLIO on a circular disc of beautiful fasciated fard-onyx. A nereid riding on a dolphin. Diam., $\frac{7}{8}$ in.

No. 404 (a).

SSYRIAN CYLINDER, engraved with various figures and three zones of cuneiform. A splendid specimen in striped sardonyx, described in the Hertz catalogue as "A man standing adoring a deity, who holds a sword; between them two men holding vases and baskets, and three lines of cursive Babylonian cuneiform; the name of the possessor and address to the deity." Length, $1\frac{7}{8}$ in.; diam., $\frac{9}{16}$ ths.

No. 405 (a).

EAD OF AUGUSTUS? Cameo. Sardonyx of two strata. Height, $1\frac{1}{8}$ in.; width, $\frac{15}{16}$ ths. From Lord Northwick's Collection.

No. 406 (a).

UST OF VENUS OR AMPHITRITE? The breast and shoulders elegantly draped; in the field of the gem a wand, round which is coiled a small dolphin. Cameo. Sardonyx of three strata. Height, $\frac{11}{16}$ ths; width, $\frac{5}{8}$ in (From Lord Northwick's Collection.)

No. 407 (a).

ULL-FACED LAUREATED BUST OF AN EMPEROR in high relief, probably Augustus; the neck and lower part of the gem wanting. Cameo. Onyx of two layers. Size of the fragment, height, $\frac{5}{8}$ in.; width, $\frac{3}{4}$ in. From the Northwick Collection.

No. 408 (a).

ROMAN PORTRAIT HEAD OF A MAN, executed in high relief, the features having some resem-

blance to a negro's. Cameo in onyx or nicolo. Height, $\frac{5}{8}$ in. ; width, $\frac{1}{2}$ in. From Lord Northwick's Collection. (*See engraving.*)

No. 409 (a).



CONSUL OR EMPEROR, seated on a rock, being crowned by Victory. At his feet sits a female in an attitude of grief, typical of a conquered province, and behind her stands a trophy of arms. Roman work. Cameo, pale onyx of two strata. Length, $1\frac{3}{8}$ in. ; height, $\frac{1}{2}$ in. From Lord Northwick's Collection.

No. 410 (a).



SEATED FAUN. Oriental onyx of four strata. Intaglio Height $\frac{7}{8}$ in. ; width, $\frac{3}{4}$ in. From Lord Northwick's Collection.

No. 411 (a).



INTAGLIO. Hector reproving Paris in the presence of Helen. Oriental onyx of two layers, the lower one semi-transparent, the upper one dark hair brown. This fine intaglio, although in a material which, from its beauty and rarity, should be decidedly classed as antique, is nevertheless to all appearance a modern Italian work of the last century. Length, $3\frac{3}{8}$ in. ; height, $2\frac{3}{4}$ in. From Lord Northwick's Collection.

No. 412 (a).



MARS AND VENUS AND A SATYR playing the Pan's pipes. An Italian seventeenth century work. Cameo, onyx of two layers. Height, $\frac{7}{8}$ in. ; width, $\frac{5}{8}$ in.

No. 413 (a).

 UPID SEATED ON A COUCH, holding a large comic mask, underneath it a pedum. Cameo, onyx of two layers. Roman work. Length, $\frac{5}{8}$ in.; height, $\frac{1}{2}$ in.

No. 414 (a).

 INUTE CAMEO. Victory driving a biga. Oriental onyx of two layers, or nicolo. Most spirited work. (From the Hertz Collection.) Length, $\frac{3}{8}$ in.; height, $\frac{1}{4}$ in.

No. 415 (a).

 MAN SACRIFICING A RAM AT AN ALTAR, at which stands a woman, with a mask in her hand, strewing barleycorns into the flames; behind her Silenus playing on the double flute. Cameo. Sardonyx of brown and white strata. Width, $\frac{7}{16}$ ths; height, $\frac{5}{16}$ ths. (Hertz Collection.)

No. 416 (a).

 HE DRUNKEN SILENUS LEANING ON A YOUTHFUL FAUN, whose neck he clasps with one arm; beneath is a flute. A splendid Roman cameo. Sardonyx of two strata. Height, $1\frac{1}{8}$ in.; width, $\frac{3}{4}$ in. Hertz Collection. (*See engraving.*)

No. 417 (a).

 EAD OF HERCULES. A splendid gem on fine jacinth. Intaglio. From the Hertz Collection. Height, $1\frac{1}{8}$ in.; width, $\frac{3}{4}$ in.

No. 418 (a).

 NTAGLIO. Head of Vulcan wearing the pileus; behind it, in the field, a hammer. Inscribed, ΣΟΛΟΝΟΣ ("Solonos"). Nicolo. From the Hertz Collection. Height, $\frac{7}{8}$ in.; width, $\frac{11}{16}$ ths. There can be little doubt but that this fine gem is actually from the hand of the celebrated antique gem-engraver whose name is affixed to it.

No. 419 (a).

 HEAD OF DOMITIA. A fine engraving on nicolo. Intaglio. Hertz Collection. Height, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in.

No. 420 (a).

 AMEO. Head of an Egyptian queen or goddess. Oriental onyx of two layers, the lower one white cacholong—the upper one, in which the head is executed, dark brown. A beautiful Greco-Roman work. From the Hertz Collection; described in the catalogue as a "Head of Cleopatra." Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 421 (a).

 NTAGLIO. Standing figure of a Persian king holding a flower in one hand. Splendid Oriental onyx of three layers. Height, $1\frac{3}{4}$ in.; width, $\frac{7}{8}$ in.

No. 422 (a).

 UPID SEATED, having the head of a bull, singing to the lyre; behind him a club, on which Psyche, in the

form of a butterfly, is resting. Intaglio in striped sardonix. Roman work. Height, $7/16$ ths; width, $5/16$ ths.

No. 423 (a).

AMEO. "Eros" (Cupid) winged at the heels, carries in his right hand the thunderbolt of Jupiter: in his left the cornucopia of Pluto; on his head is the modius surrounded by the rays of Helios. A Pantheistical representation. On the reverse of the stone is engraved in intaglio Dionysos (Bacchus) with the sceptre in his right hand, and an apple in his left, perhaps in allusion to the pomegranate of Proserpine. A most beautiful highly-finished Roman gem. Sardonyx of brown and white strata. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in. (*See engraving.*)

No 424 (a).

INTAGLIO, in its original antique Roman gold setting, which, besides the engraved gem, is enriched with two small *cabochon* garnets. The stone is a remarkable striped or fasciated cornelian. The engraving represents various emblems; in the centre is a signet-ring, within the hoop of which is a rabbit, above it a figure drawing a quadriga. On the left is a head or bust wearing a helmet; on the right a circular disc or patera, at the bottom a grasshopper, and also the initials "C. N." Roman work.

No. 425 (a).

AMEO in nicolo. A Greek inscription, set in an antique gold ring. The inscription is—

ΕΤΥΧΙ
ΕΥΣΕΒΙ

"Prosper
Eusebius."

No. 426 (a).

AMEO. A fragment of a large and interesting composition. The piece, probably about half of the stone, contains three figures and part of a fourth. The subject represented is the Phrygians binding the sleeping Bacchus. A highly-finished Roman work in high relief, in pale onyx of two strata. Size of the fragment: height, $1\frac{3}{16}$ ths; width, $\frac{7}{8}$ in. (*See engraving.*)

No. 427 (a).

EAD AND NECK OF AN ASS, with a bell tied round its neck, an ear of corn in its mouth. Intaglio, red fard. Length, $\frac{3}{8}$ in.; height, $\frac{5}{16}$ ths.

No. 428 (a).

EAD OF AN EAGLE. Intaglio on fine banded fard. The stone circular, and "*en cabochon.*" Diam., $\frac{7}{16}$ ths.

No. 429 (a).

IOMEDES AND ULYSSES mangling the body of Dolon. A fine early Greek or Etruscan intaglio in red fard, with a striated border. Height, $\frac{5}{8}$ in.; width, $\frac{7}{16}$ ths.

No. 430 (a).

ARRIOR kneeling on one knee (seen in front, the legs foreshortened). He has a shield on the right arm, and holds a stone, which he seems to have picked up from the ground, in the other hand. In the field of the gem is a curious mark or monogram. Greek work. Intaglio, on pale brownish yellow fard. Height, $\frac{3}{4}$ in.; width, $\frac{9}{16}$ ths.

No. 431 (a).

LYSSES AND HIS DOG. In the field of the gem two palm branches. Intaglio on beautiful red sard. Greek or early Roman work. Height, $\frac{3}{8}$ in. ; width, $\frac{5}{16}$ ths.

No. 432 (a).

RAPED FEMALE FIGURE, holding a staff or sceptre, seated on a car. On her lap is a nude male figure, seated or reclining. Probably Ceres and Triptolemus. In front a draped female yoked to the car. Cameo. Roman work. Pale onyx of two layers. Height, $\frac{5}{8}$ in. ; width, $\frac{9}{16}$ ths.

No. 433 (a).

AMEO. Fragment, the upper part of a female laureated head of grand character (broken across underneath the mouth). Sardonyx of three strata. Greek work. Size of cameo when complete about $1\frac{3}{4}$ in. by $1\frac{3}{8}$ in.

No. 434 (a).

RAGMENT OF A HEAD OR BUST OF LIVIA, full-faced, in high relief. Cameo in *plasma*. Fine contemporary work—the stone hollowed at the back. Size when complete about $1\frac{5}{8}$ in. by $1\frac{1}{4}$ in.

No. 435 (a).

AMEO, fragment. A female idealized head, the lower part of the stone broken away. Greek work. Onyx of two strata. Size of stone when complete, height, $1\frac{1}{2}$ in. ; width, $\frac{7}{8}$ in.

No. 436 (a).



RAGMENT. A male bearded head, the front part or face only, and part of the neck. Roman work. A portion of a cameo probably about $2\frac{1}{4}$ in. high, by $1\frac{3}{4}$ in. wide, when complete.

No. 437 (a).



AMEO. Fragment of a head of the young Bacchus. Onyx of black and white strata. Height when complete, $1\frac{1}{8}$ in. ; width, $\frac{3}{4}$ in.

No. 438 (a).



RAGMENT OF A HIGHLY-FINISHED MALE ROMAN PORTRAIT HEAD. The margin of the stone furrounded by a raised border or wreath of olive leaves. At the back of the stone is a sketch of another head. Cameo, in fine Oriental onyx of several strata. Size when complete: height, $1\frac{1}{2}$ in. ; width, 1 in.

No. 439 (a).



RAGMENT. A cow suckling a calf. Cameo, in onyx of two strata. Length when complete, 1 in. ; height, $\frac{3}{4}$ in.

No. 440 (a).



AMEO, fragment. A lion in a walking attitude. Oriental onyx of two strata—the ground bluish opaque white cacholong ; the upper layer, in which the animal is executed, brilliant orange red. When complete—length, 1 in. ; height, $\frac{5}{8}$ in.

No. 441 (a).

AMEO, fragment. A lion in a walking attitude. The margin of the stone furrounded by a raised file or border. Pale onyx of two layers. Length when complete, $1\frac{1}{4}$ in.; height, $\frac{7}{8}$ in.

No. 442 (a).

RAGMENT. The hind part of a lion. Splendid Oriental onyx of white and black strata. This cameo, when complete, must have measured nearly 4 in. long by 3 high.

No. 443 (a).

ORSO OF A BACCHANTE, lightly draped. Onyx of two layers. Fragment of a cameo of about $1\frac{1}{2}$ in. high by $1\frac{1}{4}$ in. wide.

No. 444 (a).

ORTION (the ægis with the Medusa's head) of a grand cameo bust of Minerva. Splendid Oriental onyx of three (?) layers. This cameo when complete probably measured $2\frac{1}{2}$ in. or 3 in. high, by 2 in. or $2\frac{1}{4}$ in. wide.

No. 445 (a).

MALL FRAGMENT OF A LARGE IMPERIAL PORTRAIT CAMEO—(a portion of the hair, with laurel wreath, and two points of a rayed crown or diadem). Onyx of two strata. This cameo when intact must have been 5 or 6 in. high, and proportionately wide.

No. 446 (a).



AMEO, fragment of a bust of Minerva (the shoulders, over which are thrown the ægis, and part of the neck only). A fragment of a superb cameo, in fine Oriental onyx of three or four strata. When complete, it must have been about $1\frac{3}{8}$ in. high by $1\frac{1}{8}$ in. wide.

No. 447 (a).



ROUGHING VENUS. Cameo fragment in pale onyx of two strata. When complete, about 1 in. long by $\frac{3}{4}$ in. high. (About one-third of the stone only remains.)

No. 448 (a).



VENUS? OR PSYCHE? in a crouching attitude. Near her an *Amorino* leaning on a torch. A portion of another *Amorino* with uplifted hands, and a branch of a tree. Cameo fragment in pale onyx of two layers. The stone, which is nearly square, would measure when complete about $1\frac{1}{2}$ in. long by $1\frac{1}{8}$ in. high.

No. 449 (a).



AMEO, fragment. (About one-third only of the stone.) A female semi-draped figure seated on a rock. A portion of a composition of two or more figures. Length when complete about $1\frac{1}{8}$ in. ; height, $\frac{7}{8}$ in. Pale onyx of two strata.

No. 450 (a).



AMEO, fragment. (About half of the stone.) A man on horseback. Pale onyx. Size when complete about $1\frac{1}{4}$ in. long by 1 in. high.

No. 451 (a).

AMEO, fragment. (About one-fourth of the stone.) A winged Eros holding a bowl full of grapes, the hand and knee of a bacchante, and the tail of a horse or centaur. A portion of a beautiful composition. The stone has been calcined and shattered by fire. When complete the gem must have been nearly circular, and about $1\frac{1}{2}$ in. diam. Onyx of three strata.

No. 452 (a).

ELMET, AND OTHER PORTIONS OF A TROPHY? A small triangular fragment of a large cameo in onyx of two strata.

No. 453 (a).

AMEO, fragment. (About one-third of the stone.) An *Amorino* beating cymbals, and the hand of a bacchante holding a thyrsus. Onyx of two layers. Size of the gem when intact about 1 in. long by $\frac{3}{4}$ in. high.

No. 454 (a).

AMEO, fragment. (About one-third of the stone.) A seated rustic wearing a leathern vest or skin thrown over his shoulders. Onyx of two layers in high relief, and of the most exquisite and highly-finished work. Size when complete, about $\frac{7}{8}$ in. wide by $\frac{3}{4}$ in. high.

No. 455 (a).

ARIS SEATED, near him Eros hovering in the air. A portion of a composition of several figures. Cameo

fragment. Onyx of two layers. About $1\frac{1}{2}$ in. high by $1\frac{1}{2}$ in. wide, when complete.

No. 456 (a).

AMEO, fragment. (About one third of the stone.) The upper half of a standing draped female figure holding in her hand a sheathed sword, or the lower part of a sceptre. Onyx of two layers. Size when intact, about $2\frac{1}{4}$ in. high by $1\frac{1}{2}$ in. wide.

No. 457 (a).

WO *AMORINI* grasping or holding up the club of Hercules, or apparently wrestling for it. Behind them the trunk of a tree, and on the ground near, the two feet of a Hercules; the figure itself, which was almost entirely detached from the ground of the cameo, having perished. A fragment of a magnificent cameo in onyx of two layers, almost in full relief. Size when complete about $1\frac{1}{8}$ in. high by $1\frac{1}{8}$ in. wide.

No. 458 (a).

AMEO. Head, or full-faced mask of a satyr. (About half of the stone.) This interesting fragment is executed in the so-called "Egyptian" style, the work in relief being entirely sunk down beneath the plane field of the gem as in the Egyptian bas-relief sculptures. Onyx of two strata. Size when complete, $\frac{3}{4}$ in. high by $\frac{5}{8}$ in. wide.

No. 459 (a).

EMALE DRAPED FIGURE, holding out a cloth or mantle, in which are two *Amorini*; the head and upper part, and the lower extremities of the figure wanting.

Exquisite Greek work in splendid Oriental sardonius of three strata. A fragment of a cameo, probably, when intact, upwards of 2 in. high by about $1\frac{1}{4}$ wide.

No. 460 (a).

 NTAGLIO in banded sardonius, probably fawn from a scarabeus. A standing male figure in long robes, with a spear in his hand, standing by a goat. Etruscan work. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in.

No. 461 (a).

 NTAGLIO, fragment, in red sard. A swan. Length, $\frac{5}{8}$ in. ; height, $\frac{3}{8}$ in.

No. 462 (a).

 RAGMENT OF A LARGE INTAGLIO on red sard. A portion of a composition of several figures. The upper part of a faun hounding on a panther ; the hand of a bacchante, and a piece of flying drapery ; also a vine tree growing erect. When intact, this gem must have been upwards of 2 in. long by about $1\frac{1}{2}$ in. high.

No. 463 (a).

 IRCULAR FLATTENED BEAD OR DISC in cornelian. Round the margin is sculptured in cameo relief a vine scroll, a hare running, and a frog sitting under a branch of a tree. Diam., 1 in. ; thickness, $\frac{5}{8}$ in.

No. 464 (a).

 AMEO, fragment. A portion of a grand composition. (About one-third only of the stone.) A draped female and a nude male figure, the latter holding the reins

of a chariot, in which both are standing. Splendid Oriental fardonyx of three strata. This gem was probably fractured whilst in progress of execution, the figures being little more than sketched out in a spirited and masterly manner. The stone, like so many fine Oriental onyxes, is perforated through its entire length. The size when complete was probably about $2\frac{1}{4}$ in. long by about $1\frac{1}{2}$ in high.

No. 465 (a).



AMEO. Antique glass paste of green and white strata. Cupid seated on a couch, holding up a comic mask—near him a pedum. The same composition, and probably moulded from the gem No. 413 (a) in this Collection. Length, $\frac{5}{8}$ in. ; height, $\frac{1}{2}$ in.

No. 466 (a).



AMEO. Antique glass paste of brown and white strata. Venus victrix? standing, her back turned towards the spectator. Cupid near her, holding up a helmet. Height, $\frac{7}{8}$ in. ; width, $\frac{5}{8}$ in.

No. 467 (a).



AMEO. Antique paste of blue and white strata. A female reclining on a couch, on which a nude male figure is seated, playing the double flute. Near them Cupid, dancing. Length, 1 in. ; height, $\frac{7}{8}$ in.

No. 468 (a).



AMEO. Antique paste, in imitation of brown fard. Hermaphroditus seated, near him two Erotes, one playing the lyre, the other holding up a fan or heart-shaped

leaf. The lower part of the stone broken away. Length, when complete, $1\frac{1}{4}$ in. ; height, 1 in.

No. 469 (a).



AMEO, fragment. Antique glass paste, of black and white strata. Head of Ariadne. Size when complete, about $1\frac{1}{4}$ in. high by 1 in. wide.

No. 470 (a).



AMEO. Antique glass paste of green and white strata. Two standing nude female figures, one of them pouring water from a vase into a bowl-shaped bath or crater, the other drying herself with a towel after the bath. Height, $\frac{5}{8}$ in. ; width, $9/16$ ths.

No. 471 (a).



AMEO. Antique glass paste of three layers, in imitation of fine Oriental onyx of dark brown and bluish-white strata. A helmeted head of Minerva. This remarkable paste cameo, unfortunately considerably fractured, is a most deceptive imitation of a fine onyx, and was apparently executed on the wheel, like a real stone cameo. Height, $1\frac{5}{8}$ in. ; width, $1\frac{1}{4}$ in.

No. 472 (a).



AMEO. Antique light-blue opaque glass paste. Head of a nymph, crowned with a chaplet of roses. Height, $1\frac{3}{4}$ in. ; width, $1\frac{3}{8}$ in.

No. 473 (a).



AMEO, fragment. Antique glass paste of black and white strata. The upper half of a draped female figure.

of fine Greek design, apparently in a flying attitude. Size when complete, $1\frac{3}{8}$ in. by 1 in.

No. 474 (a).

AMEO, fragment. An Egyptian female head. Glass paste of brown and white strata. A fragment of a Roman cameo vase, probably of the age of Hadrian.

No. 475 (a).

NTAGLIO. Blue antique glass paste. Venus Vitrix writing on a shield. Height, $1\frac{1}{4}$ in.; width, $\frac{7}{8}$ in.

No. 476 (a).

NTAGLIO. Light green antique glass paste. Full-faced bust of a female. An idealized personage, probably Ceres. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.

No. 477 (a).

NTAGLIO. Antique paste in imitation of brown sard. A veiled head of Ceres. Fine Greek work. Diam., $\frac{5}{8}$ in.

No. 478 (a).

AMEO. Antique blue glass paste. Full-faced head of Medusa. An ornament for horse trappings. Diam., $1\frac{1}{2}$ in.

No. 479 (a).

NTAGLIO. Antique glass paste—an imitation of nicolo. A laureated female idealized head. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.

No. 480 (a).

 NTAGLIO, fragment. Antique blue glass paste. A dying warrior leaning on his shield. A composition of the purest Greek period. Unfortunately much eroded and fractured. Height, $1\frac{1}{2}$ in. ; width, $\frac{7}{8}$ in.

No. 481 (a).

 NTAGLIO. Antique glass paste, in imitation of brown fard. A Greek amphora, with the inscription, ΛΑΜΙΕΩΝ. Diam., $\frac{1}{2}$ in.

No. 482 (a).

 NTAGLIO on a scarabeus-shaped stone. A roaring lion, surrounded by a minute striated border. Early Greek work. Chalcidony or sapphirine. Length, $\frac{7}{8}$ in. ; height, $\frac{9}{16}$ ths.* (*See engraving.*)

No. 483 (a).

 NTAGLIO on a scarabeus. A charioteer driving a biga ; within a striated border. Early Etruscan. Cornelian. Length, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

No. 484 (a).

 NTAGLIO on a scarabeus. A fow standing with a litter under her. Etruscan. Length, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

* The gems described from No. 482 (a) to No. 812 (a) inclusive, were purchased at the sale of the "Hertz Collection," in 1859. The present descriptions are based on those of Dr. W. Koner, of Berlin, and of Professor Edward Gerhard, given in the "Hertz Catalogue."

No. 485 (a).

 HEAD OF CYBELE. Intaglio in red jasper. Roman work. Height, $\frac{5}{8}$ in. ; width, $\frac{3}{8}$ in.

No. 486 (a).

 JUPITER SEATED ON A THRONE, with a glory of pointed rays round his head, holding a sceptre and patera in his hands ; at his feet an eagle. Intaglio on fard. Height, $\frac{7}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 487 (a).

 JUPITER WIELDING A THUNDERBOLT. In front of him an eagle, the outspread wings of which conceal the lower part of the figure of the god. The eagle grasps a wreath and a palm branch in his claws. Intaglio in fard. Width, $\frac{9}{16}$ in. ; height, $\frac{7}{16}$ in.

No. 488 (a).

 ANYMEDE, holding in his hand two spears, carried off by the eagle. Intaglio, fard, $\frac{5}{8}$ in. high ; $\frac{1}{2}$ in. wide.

No. 489 (a).

 LEDA STANDING, embracing the swan. Green antique paste, with violet and white stripes. Intaglio. Height, $\frac{11}{16}$ ths ; width, $\frac{7}{16}$ ths.

No. 490 (a).

 ANYMEDE, seated on the ground, holds a patera on his knee, from which the eagle of Jupiter is drinking. Cameo, fardonyx of three strata. A circular gem, $\frac{3}{4}$ in. diam.

No. 491 (a).

 HEAD OF NEPTUNE. Cameo, violet antique paste. Width, $\frac{5}{8}$ in.; height, $\frac{9}{16}$ ths.

No. 492 (a).

 DOLPHIN, with a raised border round the margin of the stone. Cameo, onyx of four strata. Width, $\frac{3}{8}$ in. height, $\frac{1}{4}$ in.

No. 493 (a).

 HIPPOCAMPUS, OR SEA HORSE. Cameo, onyx of two strata. Width, $\frac{11}{16}$ ths; height, $\frac{1}{2}$ in.

No. 494 (a).

 MINERVA, armed with a helmet and a shield, leading a sacrificial bull. Cameo, Oriental onyx of two strata. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in.

No. 495 (a).

 ENTAGLIO on a scarabeus. A combat betwixt a lion and an Arimasp. In the very ancient Greek style; of similar work and origin to the scarabei recently found at Tharros in the island of Sardinia. (From Dr. Nott's Collection. Reproduced in the "*Impronte di Monumenti Gem.*" Cent. 1, No. 14.) Green jasper. Width, $\frac{5}{8}$ in.; height, $\frac{3}{8}$ in. (See engraving.)

No. 496 (a).

 ENTAGLIO on a scarabeus. A standing warrior with a lance decorated with *tenia*, and leaning his right hand on a shield. Black jasper. Height, $\frac{11}{16}$ ths; width $\frac{3}{8}$ in.

No. 497 (a).



NTAGLIO on a scarabeus. A naked warrior, bending forward, in the act of drawing his sword from its sheath. Fine Etruscan work, with a striated border. Cornelian. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 498 (a).



NTAGLIO on a scarabeus. A kneeling warrior, with a shield and lance. Etruscan work. Cornelian. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in.

No. 499 (a).



NTAGLIO on a scarabeus. A kneeling warrior protecting his body with a shield, and holding in his other hand a leaf-shaped sword. Etruscan work. Cornelian. Length, $\frac{7}{16}$ ths; height, $\frac{7}{16}$ ths.

No. 500 (a).



NTAGLIO on a scarabeus. A dying warrior armed with a shield, dropping on his knees. Fine Etruscan work on a striped onyx. Height, $\frac{1}{2}$ in. ; width $\frac{3}{8}$ in. (*See engraving.*)

No. 501 (a).



LUTO SEATED ON A THRONE, with the modius on his head, and the sceptre in his hand ; at his side stands Cerberus. There is the obscure circumscription EPMHΞIPN. Intaglio, red jasper. Height, $\frac{5}{8}$ in. ; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 502 (a).



ERES SEATED ON A THRONE, holding a patera and a cornucopia. Intaglio, plafina. Height, $\frac{9}{16}$ ths ; width, $\frac{1}{2}$ in.

No. 503 (a).



CEANUS, with the claws of a lobster on his head, is seated on the back of a crab. He holds in one hand a trident and in the other an oar. A beautiful Roman gem. (Reproduced in the "*Impronte*," &c., of the Roman Archæological Institute. Cent. 5, No. 69.) Very dark brown fard. Height, $\frac{5}{8}$ in. ; width, $\frac{1}{2}$ in. (*See engraving.*)

No. 504 (a).



HEAD OF NEPTUNE. Onyx of brown and white strata. Height, $\frac{3}{4}$ in. ; width, $9/16$ ths.

No. 505 (a).



CONJOINED HEADS OF NEPTUNE AND THE BEARDLESS BACCHUS, accompanied by their respective symbols a trident and a thyrsus ; above is an eagle, and beneath are a star and a sea-crab, with the inscription AIH. Intaglio fard. Height, $9/16$ ths ; width, $7/16$ ths in.

No. 506 (a).



NEPTUNE STANDING, with his left foot on the prow of a vessel, and holding a trident. Intaglio—brown antique paste. Height, $\frac{1}{4}$ in. ; width, $7/16$ ths.

No. 507 (a).



NEPTUNE STANDING, with his left foot on the prow of a vessel. Intaglio—yellow antique paste. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in.

No. 508 (a).



MPHYTRITE, borne through the waves by a sea-horse. A splendid gem, on a magnificent hyacinth-coloured sard, but unfortunately broken, and a portion wanting. Intaglio. Width, 1 in. ; height, $\frac{7}{8}$ in. (*See engraving.*)

No. 509 (a).



MPHYTRITE, in flowing garments, holding a dolphin in her right hand and a trident in her left, is seated on a sea-goat. Intaglio, sard, slightly blanché by fire. Height, $\frac{9}{16}$ ths ; width, $\frac{1}{2}$ in. (*See engraving.*)

No. 510 (a).



MPHYTRITE, seated on a sea-horse, holding a shield in her right hand ; in the field of the gem are the letters "T. E." Intaglio, sard. Width, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

No. 511 (a).



EPTUNE, offering a flower to Amymone, who is seated on a rock. Intaglio, sard. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 512 (a).



CAPRICORN, with the inscription "C. TALONI." Intaglio, cornelian. Width, $\frac{3}{8}$ in. ; height, $\frac{5}{16}$ ths.

No. 513 (a).



WINGED FULL-FACED HEAD OF MEDUSA, encircled by two dolphins, carrying two wheat-ears

laid cross-wise and a star; most delicately wrought in low relief. Cameo, onyx of three strata. Height, $\frac{1}{2}$ in.; width, $\frac{1}{2}$ in.

No. 514 (a).

ENUS, seated on a rock, holding the *peplos*, which is falling from her shoulders. Cameo, fardonyx of two strata. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 515 (a).

ENUS SEATED, chastising Cupid, who stands on her knee. Cameo—violet antique paste. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 516 (a).

WO KNEELING WARRIORS, apparently wounded. Cameo, fardonyx of three strata. Width, $\frac{11}{16}$ ths; height, $\frac{5}{8}$ in.

No. 517 (a).

UPID, seated on the ground, holding the serpents of the *caduceus* in his hand. Cameo. Antique paste of violet and white strata. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 518 (a).

UPID STANDING, bound to a pillar. Cameo, fardonyx of brown and white strata. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 519 (a).

WO CUPIDS, in a ship with spread sail. Cameo. Fine fardonyx of three strata. Width, $\frac{7}{8}$ in.; height, $\frac{3}{4}$ in.

No. 520 (a).

 CUPID holding a butterfly in his right hand, mournfully drooping it over a flame of fire. Cameo, fardonyx of brown and white strata. Diam., $\frac{1}{2}$ in.

No. 521 (a).

 INTAGLIO on a scarabeus. The illustration of an Ephebus. From Dr. Nott's Collection. (See "*Impronte di Monumenti Gem.*" Cent. 1, No. 37.) Cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{7}{16}$ ths.

No. 522 (a).

 FULL-FACED HEAD OF MEDUSA. A circular light green antique glass paste. Cameo. Originally an ornament to a horse trapping. Diam. $2\frac{1}{8}$ in.

No. 523 (a).

 INTAGLIO on a scarabeus. Neptune standing, holding in one hand a dolphin, and in the other brandishing a trident. A very early Greek work in green jasper, similar to the scarabei of Tharros. Height, $\frac{9}{16}$ ths; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 524 (a).

 INTAGLIO on a scarabeus. A kneeling satyr drinking from a *cylix*. Highly-finished Etruscan, or early Greek work, on an Oriental onyx of three strata. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in.

No. 525 (a).

NTAGLIO on a scarabeus. A faun with a lyre in his hand, breaking with his foot an amphora, which stands behind him. Etruscan work. Cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 526 (a).

INERVA HASTENING TO THE COMBAT, carrying a lance and a shield. Intaglio. Yellow antique paste. Height, $\frac{7}{16}$ ths; width, $\frac{5}{16}$ ths.

No. 527 (a).

INERVA, completely armed, hastening to the combat. Intaglio—red jasper. Height, $\frac{7}{16}$ ths; width, $\frac{5}{16}$ ths.

No. 528 (a).

INERVA STANDING, with the helmet and lance; holds a double flute in her outstretched hand. A magnificent Roman gem on a beautiful *cabochon* hyacinth. In the field is the inscription, TEVKTOV—apparently the signature of the artist. Intaglio. Height, $\frac{3}{4}$ in.; width, $\frac{3}{8}$ in.

No. 529 (a).

HE YOUTHFUL MARS, seated on a rock, with his sword resting against his knee; looking upwards. The lower part of the stone fractured. Intaglio—cornelian. Height, $1\frac{1}{4}$ in.; width, $\frac{7}{8}$ in.

No. 530 (a).

ARS GRADIVUS, before a burning altar, carrying a lance and a trophy on his shoulders. Intaglio—sard. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in.

No. 531 (a).

ARS GRADIVUS, with the lance and trophy. Intaglio. Splendid Oriental onyx of three strata. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in.

No. 532 (a).

ARS FIGHTING WITH A GIANT, who is lying on the ground, and near whom is a serpent. Intaglio—black antique paste. Height, $\frac{9}{16}$ ths ; width, $\frac{7}{16}$ ths.

No. 533 (a).

HE THREE GRACES. Antique glass paste cameo of green and white strata. Height, $1\frac{1}{4}$ in. ; width, 1 in.

No. 534 (a).

POLLO, with the lyre, standing in front of Marfyas, who is seated on a rock, and with his flute is about to commence the combat with the god. Cameo. Sardonyx of two strata. Height, $\frac{3}{4}$ in. ; width, $\frac{3}{4}$ in.

No. 535 (a).

MUSE, straining the strings of a lyre ; behind her, on an altar, is a small statue in flowing garments. The lower part of the stone fractured. Cameo. Sardonyx of two strata. Height, $\frac{3}{4}$ in. ; width, $\frac{3}{4}$ in.

No. 536 (a).

 MERCURY, as the god of herds, with the purse and *caduceus*; before him four rams. Cameo. Burnt onyx of two strata. Diam., $\frac{5}{8}$ in.

No. 537 (a).

 HE YOUTHFUL BACCHUS, riding on a panther. Beneath is the inscription or signature, "TAVOCO." A most exquisitely wrought cameo, on a very minute scale. The margin of the stone surrounded by a raised border. Onyx of black and white strata. Width, $\frac{3}{8}$ in.; height, $\frac{5}{16}$ ths.

No. 538 (a).

 HALF FIGURE OF ARIADNE, holding a bunch of grapes. Sardonyx—cameo of two strata. Height, $\frac{11}{16}$ ths; width, $\frac{5}{8}$ in.

No. 539 (a).

 EAD OF A FAUN. Cameo—sardonyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.

No. 540 (a).

 NTAGLIO on a scarabeus. Cadmus?, holding in his hand a serpent; at his feet an amphora. Greek work. Garnet. Height, $\frac{7}{16}$ ths; width, $\frac{5}{16}$ ths.

No. 541 (a).

 NTAGLIO on a scarabeus. Capaneus erecting a ladder in order to storm Thebes. (Early Greek.) Cornelian. Height, $\frac{7}{16}$ ths; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 542 (a).

 NTAGLIO on a scarabeus. Hercules, with uplifted club, leading Cerberus. (See "*Impronte di Monumenti Gem,*" *Œc.*, Cent. 1, No. 17.) Cornelian. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 543 (a).

 NTAGLIO, fawn from a scarabeus. Hercules kneeling on one knee, bending his bow (shooting the Stymphean birds); on the ground at his side lies his club. Sardonyx. Blanched by fire. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in.

No. 544 (a).

 NTAGLIO on a scarabeus. Hercules, with the club in his hand, kneeling on the back of the Mænalian hind. Striped onyx. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in.

No. 545 (a).

 NTAGLIO on a scarabeus. Hercules crowned by a winged genius. Cornelian. Height, $\frac{9}{16}$ ths; width, $\frac{1}{2}$ in. (See engraving.)

No. 546 (a).

 NTAGLIO on a scarabeus. Diomedes throwing the stone at Æneas. (See "*Impronte di Monumenti Gem,*" *Œc.*, Cent. 5, No. 39.) Cornelian. Height, $\frac{9}{16}$ ths; width, $\frac{1}{2}$ in. (See engraving.)

No. 547 (a).

 NTAGLIO, fawn from a scarabeus. A hero standing, holding with both hands a human head over a shield, which is placed on the ground near him—perhaps

Tydeus with the head of Menalippus. In the field of the gem is an illegible inscription in Etruscan characters. Cornelian. Height, $\frac{3}{8}$ in. ; width, $\frac{1}{4}$ in.

No. 548 (a).

 NTAGLIO on a scarabeus. Diomedes stealing the Palladium. In front of him is the statue of Venus. The crescent moon and star above him are allusive to the nocturnal undertaking. Striped onyx. Height, $1\frac{1}{16}$ ths ; width, $\frac{1}{2}$ in.

No. 549 (a).

 NTAGLIO on a scarabeus. Achilles falling on the ground, wounded in the heel by an arrow. Striped onyx. Width, $\frac{7}{16}$ ths ; height, $\frac{1}{4}$ in.

No. 550 (a).

 UPID bending his bow. Intaglio—sard. Height, $\frac{7}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 551 (a).

 UPID, carrying a thunderbolt in his uplifted right hand and a club in his left. Intaglio—violet ruby. Height, $\frac{1}{2}$ in. ; width, $\frac{5}{16}$ ths.

No. 552 (a).

 UPID, carrying a game cock in his arms. Intaglio—cornelian. Height, $\frac{5}{8}$ in. ; width, $\frac{7}{16}$ ths. (*See engraving.*)

No. 553 (a).

 UPID kneeling, with the palm of victory in his hand, is setting a cock, which he holds on his knee, to fight against another cock. Intaglio—Oriental onyx of two strata. Width, $\frac{9}{16}$ ths; height, $\frac{7}{16}$ ths.

No. 554 (a).

 TWO CUPIDS, one of whom carries a palm of victory, exciting two cocks to fight. Intaglio—red jasper. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in.

No. 555 (a).

 UPID in a car, drawn by two swans. Intaglio—dark fard. Width, $\frac{7}{16}$ ths; height, $\frac{5}{16}$ ths.

No. 556 (a).

 UPID, riding on a fantastical animal. The head that of a horse, its chest is formed by a bearded man's head, and its body by a ram's head with a *caduceus* in its mouth. Beneath is another Cupid, riding on a dolphin, and guiding an animal exactly like the one above. Intaglio—red jasper. Height, $\frac{5}{8}$ in.; width, $\frac{7}{16}$ ths.

No. 557 (a).

 INTAGLIO, in its original antique gold setting as a ring. Cupid, with a whip in his hand, riding on a dolphin. Red jasper. Width, $\frac{5}{16}$ ths; height, $\frac{3}{16}$ ths.

No. 558 (a).

ACCHANTE, with a bunch of grapes and wheat-ears in her hands, riding on a goat. On the reverse of the stone, a head of Augustus. Probably a work of the *cinque-cento* period. Cameo—fine onyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{9}{16}$ ths.

No. 559 (a).

ICTORY advancing, with a palm in one hand and a wreath in the other. Cameo.

No. 560 (a).

EAD OF MEDUSA. A fine engraving on black jasper. Intaglio. Height, $\frac{13}{16}$ ths; width, $\frac{9}{16}$ ths.

No. 561 (a).

NTAGLIO on a scarabeus. A giant, whose lower extremities are formed by two serpents, carrying a block of stone on his shoulder. (See "*Impronte di Monumenti Gem*," Cent. 5, No. 1.) Cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in.

No. 562 (a).

NTAGLIO fawn from a scarabeus. A seated sphynx. Cornelian of deeply-cut early Greek work. Length, $\frac{3}{4}$ in.; height, $\frac{1}{2}$ in. (*See engraving.*)

No. 563 (a).

AMEO, fragment. Victory, with mighty wings, borne by the four horses of a quadriga, of which she holds the reins. Behind her an outstretched arm. Above is an

eagle flying, with a wreath in its beak. Burnt onyx of two strata. Height, $\frac{7}{8}$ in. ; width, $\frac{7}{8}$ in. Size when complete about 2 in. long by $1\frac{1}{2}$ wide.

No. 564 (a).

 ERCULES strangling the Nemean lion. Cameo, executed in a very ancient style. Onyx of white and black strata. Height, $\frac{7}{8}$ in. ; width, $1\frac{1}{16}$ ths. (*See engraving.*)

No. 565 (a).

 NTAGLIO. Head of Isis or Canopus on a fine Oriental onyx of three strata, in a beautiful Italian *cinq-ue-cento* enamelled gold setting as a thumb ring. Height, $\frac{3}{8}$ in. ; width, $\frac{3}{8}$ in.

No. 566 (a).

 ARPOCRATES, carrying a cornucopia, and leaning with his right arm on a cippus ; at his side sits a dog, raising one of his fore-paws, as if to interrupt the meditations of the god. Intaglio—black jasper. Height, $\frac{3}{4}$ in. ; width, $\frac{5}{8}$ in.

No. 567 (a).

 NTAGLIO. Eros (Cupid) striking a dog with a pedom, whilst another Eros holds it by the tail. Sard. Width, $\frac{7}{16}$ ths ; height, $\frac{3}{8}$ in.

No. 568 (a).

 UPID caring for a hound, which stands before him. Intaglio—sard. Width, $1\frac{1}{16}$ ths ; height, $\frac{9}{16}$ ths. (*See engraving.*)

No. 569 (a).



UPID teaching a lion to beg. Intaglio—dark brown fard. Width, $\frac{5}{8}$ in. ; height, $\frac{3}{8}$ in.

No. 570 (a).



UPID, with a palm of victory in his left hand, holding up a hare by the tail with his right, at which a hound is springing. Intaglio—red jasper. Height, $\frac{5}{8}$ in. ; width, $\frac{7}{16}$ ths.

No. 571 (a).



UPID, seated on a rock, fishing, carries on his arm a basket, wherein to place the fish. Intaglio—fard. Height, $\frac{3}{8}$ in. ; width, $\frac{5}{16}$ ths.

No. 572 (a).



THREE EROTES (CUPIDS) seated in a boat with a mast and sail ; the first plays on the syrinx, the second on the double flute, and the third on the lyre. Intaglio—white and red parti-coloured fard. Width, $\frac{1}{2}$ in. ; height, $\frac{7}{16}$ ths.

No. 573 (a).



TWO EROTES in a boat with a mast and sail ; the one rowing, the other fishing. Intaglio—fard. Height, $\frac{5}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 574 (a).



TWO EROTES seated in a boat with a mast ; the one hoists a sail, while the other casts a net. On a rock is seated a third Eros fishing. Intaglio—fard. Width, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.



386.



324.



357.



423.A.



370.



415.A.



352.



350.



426.A.



384.



419.A.



385.



352.

B. Salinari del. et sculp.



348.



459.

J. C. Robinson del. et sculp.

No. 575 (a).

PUPID, with a torch in his hand, leaning on the lower rim of an urn or amphora, which contains a palm of victory; opposite to him, a skeleton is bending over the rim of the vessel. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem.*" &c., Cent. 2, No. 58.) Onyx. Height, $\frac{1}{2}$ in.; width, $\frac{7}{16}$ ths. (See engraving.)

No. 576 (a).

ION carrying a winged genius, who holds a wreath in his right hand, and with his left arm encircles the neck of the beast. Intaglio—sard. Width, $\frac{3}{4}$ in.; height, $\frac{9}{16}$ ths. (See engraving.)

No. 577 (a).

ROS AND ANTEROS erecting a trophy. Intaglio—sard. Height, $\frac{7}{16}$ ths; width, $\frac{3}{8}$ in.

No. 578 (a).

UST OF PSYCHE, with a veil on the back of her head, and her hand grasping a butterfly. Intaglio—fine Oriental onyx of two strata. Height, $\frac{5}{8}$ in.; width, $\frac{7}{16}$ ths.

No. 579 (a).

NTAGLIO. Helios borne through the clouds on a quadriga. On the bevelled edge of the stone are the twelve signs of the zodiac. Cornelian. Width, $\frac{3}{4}$ in.; height, $\frac{11}{16}$ ths.

No. 580 (a).



AMEO. Head of Marcus Agrippa—the back part of the head broken away. Onyx of two strata. Height, 1 in. ; width, $\frac{3}{4}$ in.

No. 581 (a).



PORTRAIT HEAD, three-quarter face, in nearly full relief. Cameo—white onyx. Height, $1\frac{3}{4}$ in. ; width, $\frac{7}{8}$ in.

No. 582 (a).



JUST OF AGRIPPINA THE YOUNGER. Cameo, in splendid Oriental onyx of four strata. Height, 1-9/16ths ; width, 1-3/16ths.

No. 583 (a).



HALF-LENGTH FIGURE OF AN EMPRESS, with a veil on the back of her head and a cornucopia in her hand. A magnificent cameo in splendid Oriental onyx of three strata. Height, $1\frac{7}{8}$ in. ; width, $1\frac{1}{4}$ in. (*See engraving.*)

No. 584 (a).



POLLO, clad with the *chlamys*, carrying the lyre on his left arm ; at his side a lighted tripod placed on a cippus. Intaglio—cornelian with a white layer. Height, 1 in. ; width, $\frac{3}{4}$ in.

No. 585 (a).



FRAGMENT. A Scythian, who, by order of Apollo, is on the point of slaying Marfyas. Intaglio—sard. Height, 7/16ths ; width, $\frac{3}{8}$ in.

No. 586 (a).



MUSE, seated on a four-legged stool or couch, with a lyre in her hand. Intaglio—cornelian. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.

No. 587 (a).



MUSE, seated in front of a mask of Pan, which is placed on an *Itbyphallic* column. Intaglio—smoke-coloured chalcidony. Height, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in.

No. 588 (a).



ELPOMENE, seated on a rock, holding a tragic mask in her hand. Intaglio—splendid hyacinthine sard. A fragment completed in gold. Height, 1 in.; width, $\frac{3}{4}$ in.

No. 589 (a).



ERPSICHORE, leaning against a pillar, straining the strings of her lyre. Intaglio—plasma. Height, $1\frac{5}{16}$ ths; width, $1\frac{1}{16}$ ths.

No. 590 (a).



BEARDED PROFILE HEAD. Cameo—antique paste, in imitation of fine Oriental sardonyx of three strata. Worked on the wheel. Height, $1\frac{1}{16}$ ths; width, $\frac{5}{8}$ in.

No. 591 (a).



AMEO. Bust of a man with a coat of mail, on which is the head of Medusa; surrounded by a raised border.

Oriental onyx of two strata. Italian, seventeenth or eighteenth century work. Height, 1 in. ; width, $\frac{3}{4}$ in.

No. 592 (a).

 UPID, holding a bow and arrow in his left hand, and in his right a butterfly. Intaglio—fard. Height, $\frac{3}{8}$ in. ; width, $\frac{5}{16}$ ths.

No. 593 (a).

 FOOT, covered with a winged sandal; also a *caduceus*. Intaglio—fard. Width, $\frac{7}{16}$ ths ; height, $\frac{7}{8}$ in.

No. 594 (a).

 YGIEIA. Intaglio on fard. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in.

No. 595 (a).

 MASK OF THE BEARDED BACCHUS crowned with ivy. Intaglio—fard. Height, $\frac{9}{16}$ ths ; width, $\frac{1}{2}$ in.

No. 596 (a).

 ULL-FACED MASK OF THE BEARDED BACCHUS. Intaglio—nicolo. Height, $\frac{13}{16}$ ths ; width, $\frac{9}{16}$ ths.

No. 597 (a).

 HE BEARDED BACCHUS, in flowing garments, holding the *cantbaros* in his right hand, and the thyrsus in his left. Intaglio—chalcidony. Height, $\frac{3}{8}$ in. ; width, $\frac{3}{8}$ in.

No. 598 (a).



HEAD OF THE YOUTHFUL BACCHUS, crowned with grapes; front face, on a beautiful lozenge-shaped emerald—facet cut at the back. Intaglio. Diam., $\frac{3}{8}$ in.

No. 599 (a).



THE THREE NYMPHS OF NYSA, standing in front of the infant Bacchus, who is seated on the ground. Intaglio—striped fardonyx. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 600 (a).



TEUCOTHEA, holding a drinking vessel in her hand, out of which the infant Bacchus, who is seated on a rock, beneath a tree, is drinking; beneath the tree is a priapus herme. Intaglio—fard. Height, $\frac{7}{16}$ ths; width, $\frac{5}{16}$ ths. (*See engraving.*)

No. 601 (a).



BACCHUS, his left arm leaning on a cippus, holding an *ænochoe* in his uplifted right hand, and a bunch of grapes, at which a squirrel is jumping, in his left. Intaglio—cornelian. Height, $\frac{9}{16}$ ths; width, $\frac{3}{8}$ in.

No. 602 (a).



THE DRUNKEN BACCHUS, holding the thyrsus in his right hand, and a *cantharos* in his left. Intaglio—nicolo. Height, 1 in.; width, $\frac{5}{8}$ in.

No. 603 (a).

 HEAD OF ARIADNE; front face. Intaglio—black jasper in its original gold setting as a ring. Height, $5/16$ ths; width, $\frac{1}{4}$ in.

No. 604 (a).

 SILENUS MASK. Intaglio—fard. Height, $9/16$ ths; width, $\frac{1}{2}$ in.

No. 605 (a).

 SILENUS seated, seen in front, holding in his hand two sticks; near him on the ground a double flute. Intaglio. Onyx of two strata. Height, $\frac{1}{2}$ in.; width, $7/16$ ths.

No. 606 (a).

 SILENUS, seated, crowned with ivy, holding in one hand a thyrsus, and with the other raising a patera to his lips. Intaglio—fard. Height, $9/16$ ths; width, $\frac{1}{2}$ in.

No. 607 (a).

 DRUNKEN SILENUS, with the thyrsus on his shoulder, riding on an ass, which is led by a faun, who also carries a thyrsus. A most exquisite minute intaglio on a fine striped fardonyx. Width, $9/16$ ths; height, $7/16$ ths.

No. 608 (a).

 BACCHANTE, with a thyrsus, sacrificing at a low burning altar. In front of her stands Silenus, holding in his

uplifted hands a *cantharos* and grapes. Intaglio—light fard. Width, $\frac{1}{2}$ in.; height, $\frac{7}{16}$ ths.

No. 609 (a).

 IN front of a burning altar, ornamented with wreaths, stands an athlete, sacrificing from a patera; on the ground behind him is an *ænochoe*. Cameo—sardonyx of two strata. Height, $\frac{7}{8}$ in.; width, $\frac{11}{16}$ ths.

No. 610 (a).

 OUR THEATRICAL MASKS, arranged in pairs, betwixt which is the name ΕΥΡΙΠΙΔΗΣ. Cameo—onyx of two layers. Height, $\frac{1-3}{16}$ ths; width, $\frac{11}{16}$ ths.

No. 611 (a).

 BALD-HEADED COMIC MASK. Cameo—light green antique paste. Height, $\frac{5}{8}$ in.; width, $\frac{7}{16}$ ths.

No. 612 (a).

 BEARDED SILENUS MASK. The margin of the stone surrounded by a raised border. Cameo—sardonyx of two strata. Height, $\frac{9}{16}$ ths; width, $\frac{3}{8}$ in.

No. 613 (a).

 RUNKEN SILENUS, riding on a goat, at which a dog is barking. Intaglio—blue antique paste. Width, $\frac{7}{16}$ ths; height, $\frac{3}{8}$ in.

No. 614 (a).

 BEARDED FAUN, seated on a hide, which is spread on the ground, holding two poppies in his hand. Intaglio—brown and red spotted jasper. A circular gem. Diam., $\frac{9}{16}$ ths.

No. 615 (a).



WO FAUNS, holding and beating another bearded faun. (See "*Impronte di Monumenti Gem.*" Cent. 6, No. 9.) Intaglio—striped fardonyx. Height, $\frac{1}{2}$ in.; width, $\frac{5}{8}$ in.

No. 616 (a).



AUN STANDING, with crossed legs, his shoulder clad with the nebris, holding a pedum in his right hand and a drinking vessel in his left. Intaglio—violet antique paste. Height, $1\frac{3}{16}$ ths; width, $\frac{1}{2}$ in.

No. 617 (a).



AUN, with a thyrsus, standing bent forwards, and stretching out the fingers of the right hand as if to play the game of *mora*. Intaglio—striped onyx. Height, $9/16$ ths; width, $7/16$ ths.

No. 618 (a).



AUN, clothed in a skin, pouring wine from an *œnochoe* into a patera, which he holds in his left hand. Intaglio—fard. Height, $11/16$ ths; width, $\frac{1}{2}$ in.

No. 619 (a).



AUN, with a wine-skin on his shoulder, pouring out its contents into an amphora which stands in front of him. Intaglio—fard. Height, $\frac{1}{2}$ in.; width, $\frac{1}{4}$ in.

No. 620 (a).



AUN, standing with two sticks in his hands. A striated border round the margin of the stone. Intaglio—striped onyx. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in.

No. 621 (a).

 HEAD OF PAN in profile. Intaglio—sard. Height, $\frac{5}{8}$ in. ; width, $\frac{1}{2}$ in.

No. 622 (a).

 MASK OF PAN, crowned with ivy. Deeply cut on a red jasper. Intaglio. Height, $\frac{5}{8}$ in. ; width, $\frac{1}{2}$ in.

No. 623 (a).

 PAN (seen front face), his back covered with a hide, seated on a rock, and playing on the fyrinx. Intaglio—striped onyx. Height, $\frac{7}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 624 (a).

 PAN standing, carrying the pedum. Intaglio on amethyst. Height, $\frac{3}{8}$ in. ; width, $\frac{5}{16}$ ths.

No. 625 (a).

 WOMAN sacrificing at a burning altar, in front of a priapus herme, which stands on a column ; behind is Silenus playing on the flute. The margin surrounded by a friated border. Intaglio—cornelian. Width, $\frac{1}{2}$ in. ; height, $\frac{7}{16}$ ths.

No. 626 (a).

 RICHLY-ORNAMENTED HELMET, surmounted by a lofty plume. A fragment. Cameo—sardonyx of three layers. Height, 1 in. ; width, $1\frac{1}{4}$ in.

No. 627 (a).



GRAZING BUCK—the lower part of the stone wanting. Cameo—sardonyx of three strata. Width, $1\frac{3}{16}$ ths; height, $\frac{7}{16}$ ths.

No. 628 (a).



BRIDLED HORSE. Cameo—nicolo—in its original antique Roman gold-ring setting. Width, $\frac{1}{4}$ in.; height, $\frac{7}{16}$ ths.

No. 629 (a).



CAMEO. A grazing horse. Sardonyx of three layers. Width, $1\frac{5}{16}$ ths; height, $\frac{3}{4}$ in.

No. 630 (a).



DOG lying down—seen from above. Executed in very high relief in a fine sardonyx of three layers. Width, $\frac{5}{8}$ in.; height, $\frac{7}{16}$ ths.

No. 631 (a).



DOG lying down—seen from above. Cameo in fine red sard on a stratum of white chalcidony. Width, $1\frac{1}{8}$ in.; height, $\frac{5}{8}$ in.

No. 632 (a).



SWAN STANDING. Pale onyx of two layers. Cameo. Height, $\frac{1}{2}$ in.; width, $\frac{5}{16}$ ths.

No. 633 (a).



TWO MICE drawing a biga, on which is a cock, holding the reins. Cameo—nicolo. Blanched by fire. Width, $\frac{7}{16}$ ths; height, $\frac{5}{16}$ ths.

No. 634 (a).



ICTORY, standing on the globe, with a palm in one hand and a wreath in the other. Intaglio—onyx of brown and white strata. Height, $1\frac{3}{16}$ ths; width, $\frac{3}{4}$ in.

No. 635 (a).



ICTORY, with a wreath and a palm, standing on the prow of a ship, at the extremity of which is the globe. On the ship is a band with the inscription in Latin characters, "*Div. iul. F.*" Intaglio—sard. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 636 (a).



OMAN EMPEROR ON HORSEBACK; before him marches Victory, with a palm; he is followed by a Roman foldier, bearing a legionary standard or eagle. Intaglio—striped onyx. Width, $1\frac{1}{16}$ ths; height, $\frac{1}{2}$ in.

No. 637 (a).



ICTORY, with the palm in her hand and her foot upon the globe, holding a circular shield over a small female figure, which sits on the ground; on the other side an eagle. Intaglio—cornelian. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 638 (a).



ICTORY, in the armour of Minerva, standing on a globe, and holding an owl in her stretched-forth right hand. Intaglio—sard. Height, $\frac{3}{8}$ in.; width, $\frac{1}{4}$ in.

No. 639 (a).

 **B**ONUS EVENTUS, with the scales and palm, standing; his left arm supported on a pillar. Before him is a dog; there is also the circumscription, L. D. VIRILI. (From Dr. Nott's Collection. Compare "*Impronte di Monumenti Gem*," Cent. 2, No. 38.) Intaglio—fard. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 640 (a).

 **T**RIQUETRA, formed by a Gorgon's head and three human legs—the head ornamented with three wheat-ears. This singular device is an emblem of Sicily. Intaglio—fard. Height, $\frac{1}{2}$ in.; width, $\frac{7}{16}$ ths.

No. 641 (a).

 **P**ROMETHEUS CHAINED; before him the vulture. Intaglio—yellow fard. A circular gem. Diam., $\frac{1}{2}$ in.

No. 642 (a).

 **P**IMETHEUS, sitting, opening the box of Pandora. Intaglio—yellow antique paste. Height, $\frac{1}{2}$ in.; width, $\frac{3}{2}$ in.

No. 643 (a).

 **H**EAD OF THE YOUNG HERCULES. Intaglio—cornelian. Restored in gold. Height, $\frac{7}{16}$ ths; width, $\frac{3}{2}$ in.

No. 644 (a).

 **H**EAD OF THE YOUNG HERCULES. Fragment. (From Dr. Nott's Collection. See "*Impronte di Monu-*

menti Gem," Cent. 1, No. 67.) Intaglio. Height, $9/16$ ths; width, $\frac{3}{8}$ in.

No. 645 (a).

UDE FEMALE FIGURE standing in front of a cippus or fountain column, on which she leans with her right hand; with her left she is bathing her right foot, which rests upon a rock. The lower portion of this composition is wanting. The margin of the stone surrounded with a raised border. White onyx of two strata. Cameo. Height, 1 in.; width, $\frac{5}{8}$ in.

No. 646 (a).

AMEO. Byzantine Greek work, of uncertain period. The Angelic Salutation, with the usual inscription in Greek characters. Splendid onyx of three strata. Height, $1-5/16$ ths; width, 1 in.

No. 647 (a).

NTAGLIO. Venus Anadyomene, borne by two dolphins; there is the inscription. NICOMC. A beautiful gem, of the *cinque-cento* period. Golden fard. Height, 1 in.; width, $\frac{3}{4}$ in.

No. 648 (a).

HALIA, seated on a rock, with a comic mask. Modern work. Intaglio—splendid onyx of three strata. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in.

No. 649 (a).

NE OF THE NYMPHS OF NYSA, carrying the infant Bacchus. Modern work on an antique stone.

Intaglio on a splendid onyx of three strata. Height, $15/16$ ths; width, $11/16$ ths.

No. 650 (a).

 HE DRUNKEN SILENUS, bending forwards, and leaning on the youthful Bacchus. Modern work. Intaglio. Striped fardonyx. Height, $13/16$ ths; width, $\frac{3}{4}$ in.

No. 651 (a).

 HE YOUNG HERCULES STRANGLING THE SERPENTS. He is seated on a pedestal, in front of which is a large bowl garlanded with ivy. Intaglio—fard. Height, $7/16$ ths; width, $\frac{3}{8}$ in.

No. 652 (a).

 ERCULES, clad in his lion's skin, with the club on his shoulders, pacing about in a state of drunkenness. The stone is surrounded with a striated or granulated border, and has probably been fawn from a scarabeus. Intaglio—cornelian. Height, $9/16$ ths; width, $\frac{3}{8}$ in.

No. 653 (a).

 ERCULES SHOOTING THE STYMPHALIAN BIRDS. The stone is surrounded with a striated border. Intaglio—golden fard. Width, $11/16$ ths; height, $\frac{5}{8}$ in.

No. 654 (a).

 ERCULES, clad in the nebris, holding the club in his left hand, and the Herculean scyphus in his right; inscribed with the name of the artist, ΑΔΜΨΝ. Intaglio—cornelian. Height, $\frac{7}{8}$ in.; width, $9/16$ ths.

No. 655 (a).

 HANATOS, represented as old and bearded, and with great wings, standing behind the sinking Hercules. Intaglio—striped onyx. Height, 1 in ; width, $\frac{5}{8}$ in.

No. 656 (a).

 ELLEROPHON RIDING PEGASUS, in combat with the Chimera, at whom the dog Mera is barking. Intaglio—cornelian. Height, $\frac{3}{4}$ in. ; width, 9/16ths.

No. 657 (a).

 ELLEROPHON RIDING PEGASUS, in combat with the Chimera. The edge is granulated. Intaglio—striped onyx. Height, 11/16ths ; width, $\frac{1}{2}$ in.

No. 658 (a).

 HE CHIMERA. Intaglio—chalcidony. Width, $\frac{5}{8}$ in. ; height, 9/16ths.

No. 659 (a).

 ADMUS AT THE DRAGON-GUARDED SPRING. Intaglio—brown fard. Width, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

No. 660 (a).

 SITTING SPHYNX, with a double body—seen from the front. Intaglio—cornelian. Width, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

No. 661 (a).

 WINGED FEMALE SPHYNX, the upper part of her body and arms of human form, seated on the ground before a jewel casket, from which she has taken a

string of pearls; on the other side is a vase. Intaglio—cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 662 (a).

TEOCLES AND POLYNICES, the sons of Œdipus, armed with swords and shields, expiring on the ground. Intaglio—blue antique paste. Width, $\frac{7}{16}$ ths; height, $\frac{5}{16}$ ths.

No. 663 (a).

ASON, standing before a column, round which is coiled a Colchian dragon, and on the top of which sits the magic bird Tyn, which Jason had received from Medea; at the foot of the pillar is the ram of Phryxus. Intaglio—sard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in.

No. 664 (a).

RPHEUS, seated on a rock, playing the lyre. Intaglio on garnet. Height, $\frac{7}{16}$ ths; width, $\frac{3}{8}$ in.

No. 665 (a).

HESEUS, his right arm resting on a rock, contemplating a sword which he holds in his left hand; near him a club. (*See "Impronte di Monumenti Gem," Cent. 1, No. 69.*) Intaglio—cornelian. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in. (*See engraving.*)

No. 666 (a).

YCURGUS, King of the Edonians, hewing down with his axe the vine of Dionysus. Ancient Greek work, with a striated border. Intaglio—brown and white banded fardonyx. Height, $\frac{13}{16}$ ths; width, $\frac{7}{16}$ ths. (*See engraving.*)

No. 667 (a).

 ELEUS, inclined backwards, wringing out his wet hair over a basin; with the inscription, ΠΕΛΕ. Early Greek work, with a striated border. Intaglio—striped onyx. Height, $11/16$ ths; width, $\frac{1}{2}$ in. (*See engraving.*)

No. 668 (a).

 RGOS, standing in an inclined posture, with one foot on the stem of his ship. With a striated border. Intaglio—cornelian. Height, $\frac{7}{8}$ in.; width, $\frac{1}{4}$ in. (*See engraving.*)

No. 669 (a).

 HE CITY OF TROY, with Achilles dragging the corpse of Hector round the town. Intaglio—amethyst. Width, $11/16$ ths; height, $\frac{1}{2}$ in.

No. 670 (a).

 HETIS PLUNGING THE YOUNG ACHILLES, whom she is holding by the heel, into the waters of Styx. Intaglio on garnet. Height, $9/16$ ths; width, $7/16$ ths.

No. 671 (a).

 LYSSES AND DIOMEDES FLEEING, after having stolen the Palladium. Beneath is the signature of the artist, ΣΩΣΟΚΛΕ. An exquisite intaglio on hyacinth-coloured sard. Possibly a modern Italian work.

No. 672 (a).

 RIAM AT THE FEET OF ACHILLES, of whom he is supplicating the corpse of Hector, whilst Briseis com-

passionately raises him up. Near the group is a column. Intaglio—cornelian. Width, 1 in. ; height, $\frac{3}{4}$ in.

No. 673 (a).



ACHILLES KNEELING ON THE GROUND, extracting the arrow from his heel. Intaglio.

No. 674 (a).



HECTOR SPRINGING ABOARD THE GREEK SHIPS. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem.*" Cent. 1, No. 82.) Intaglio—cornelian. Height, $\frac{7}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 675 (a).



HELMETED HEAD OF AJAX, with the signature of the artist, ΑΡΙΣΤΟΜ. A splendid Greek intaglio on jacinth. Height, $\frac{9}{16}$ ths ; width, $\frac{1}{2}$ in.

No. 676 (a).



DIOMEDES KNEELING ON THE CORPSE OF THE SLAIN DOLON, whose severed head he holds in his hand. Surrounded by a striated border. Striped onyx. Intaglio. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 677 (a).



DIOMEDES, carrying the Palladium in one hand, and in the other the torch which lights him in his nocturnal expedition. Intaglio—sard. Height, $\frac{7}{16}$ ths ; width, $\frac{1}{2}$ in.

No. 678 (a).



BEARDED WARRIOR, probably Odysseus, with the head of Medusa on his breast-plate, kneeling on the

ground, holding his shield before him. Intaglio—cornelian. Height, $\frac{5}{8}$ in. ; width, $\frac{1}{2}$ in. (*See engraving.*)

No. 679 (a).



BUST OF ODYSSEUS, covered with the *pileus*—with the signature of the artist, ΚΡΩΜΟΥ. Splendid dark brown fard. Intaglio. Height, $\frac{5}{8}$ in. ; width, $\frac{9}{16}$ ths.

No. 680 (a).



CYLLA DRAGGING A COMPANION OF ODYSSEUS DOWN INTO THE WAVES ; above her head she swings a rudder, in order to annihilate her victim. A magnificent intaglio ; the lower part restored in gold. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem*," Cent. 1, No. 93.) Intaglio—cornelian. Height, $\frac{5}{8}$ in. ; width, $\frac{1}{2}$ in. (*See engraving.*)

No. 681 (a).



HEAD OF LAOCOON. Intaglio in red jasper. Height, $\frac{5}{8}$ in. ; width, $\frac{9}{16}$ ths.

No. 682 (a).



THRYADES, who has sunk upon the ground, writing the news of victory on his shield with his own blood. Intaglio—pale yellow fard. Diam., $\frac{9}{16}$ ths.

No. 683 (a).



THRYADES, standing and writing the message of victory on his shield. A beautiful early Greek gem, with a striated border. (From Dr. Nott's Collection. See

"*Impronte di Monumenti Gem,*" Cent. 1, No. 99.) Intaglio—striated onyx. Height, $9/16$ ths; width, $\frac{3}{8}$ in. (*See engraving.*)

No. 684 (a).

 HALF FIGURE OF SOCRATES, in an attitude of declamation. Greek work, within a striated border. Intaglio—fard. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 685 (a).

 FAUSTULUS, before the she-wolf, who lies under the *figus ruminalis*; opposite him, sits the Goddess Roma. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem,*" Cent. 1, No. 65.) Intaglio—fard. Width, $7/16$ ths; height, $7/16$ ths.

No. 686 (a).

 HEAD OF LIVIA. Intaglio—hyacinth-coloured fard. Height, $7/16$ ths; width, $5/16$ ths.

No. 687 (a).

 HEAD OF ANTONIA. Intaglio—fard. Height, $\frac{5}{8}$ in.; width, $7/16$ ths.

No. 688 (a).

 HEAD OF OCTAVIA. Intaglio—yellowish fard. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in.

No. 689 (a).

 HEAD OF MATIDIA. A superb Roman intaglio, in a fine hyacinth-coloured fard. (From Dr. Nott's

Collection. See "*Impronte di Monumenti Gem,*" Cent. 2, No. 80.)

No. 690 (a).



UST OF COMMODUS. Restored in gold. Intaglio
—cornelian. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in.

No. 691 (a).



ALE PORTRAIT HEAD. Intaglio—sard. Diam.,
 $\frac{9}{16}$ ths.

No. 692 (a).



ALE PORTRAIT BUST. Intaglio—sard. Height,
 $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 693 (a).



ULL-FACED FEMALE BUST. Intaglio — corne-
lian. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 694 (a).



NTAGLIO. The "*pastor bonus*"—a herdsman, with a
crook in his hand, carrying a lamb on his shoulders; at
his feet is a dog looking up. A remarkable gem of the early
Christian period. Red jasper. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 695 (a).



HE "*PASTOR BONUS*," with the lamb on his shoulders;
at his feet two panthers looking upwards. There is the
inscription, E. SIVKEV. Early Christian. Intaglio on cornelian.
Height, $\frac{7}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 696 (a).



ECROMANCER, with a corn-ear in his hand, standing before a form which he has conjured up, and of which only the upper part rises above the ground. Intaglio—fard. Height, $\frac{1}{2}$ in. ; width, $\frac{7}{16}$ ths.

No. 697 (a).



HEAD OF A VESTAL—probably of Italian *cinqe-cento* workmanship. Intaglio on fard. Height, $\frac{5}{8}$ in. ; width, $\frac{7}{16}$ ths.

No. 698 (a).



INTAGLIO. Two Ephebes on their knees in a wrestling combat, before a bearded herme. Intaglio—fard. Width, $\frac{7}{16}$ ths ; height, $\frac{3}{8}$ in.

No. 699 (a).



AN OLD MAN fitting before a herme, and looking on at a wrestling combat betwixt two boys ; behind him stands Victory with a palm. Intaglio—cornelian. Height, $\frac{5}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 700 (a).



INTAGLIO. An Ephebe with a palm, standing by a pillar, on the summit of which he is holding a discus ; in front of the pillar stands a sacrificial table, against which are placed two palms. Cornelian. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in.

No. 701 (a).



DISCOBOLUS LIFTING THE HEAVY DISCUS. Intaglio—onyx of three strata. Height, $\frac{1}{2}$ in.; width, $\frac{7}{16}$ ths.

No. 702 (a).



DISCOBOLUS, with a palm in one hand, and holding the discus upon a pillar, with the other on the ground; near him is a vase, with a palm in it; there are also the letters, "L. R. A." Sard. Intaglio. Height, $\frac{1}{2}$ in.; width, $\frac{9}{16}$ ths. (*See engraving.*)

No. 703 (a).



AMEO. A bacchante—her left knee resting on a stone, and her body thrown back, raising an *anchoe* over her head with one hand, and with the other holding a bunch of grapes. Modern work. Onyx of two strata. Height, $1-\frac{1}{16}$ th; width, $\frac{3}{4}$ in.

No. 704 (a).



PERSEUS, advancing, holding the *herpe* in his right hand, and the head of Medusa in his left. Cameo, by Pistrucci. (Signed.) Cornelian—onyx of several strata. Height, $1\frac{1}{8}$ in.; width, $\frac{3}{4}$ in.

No. 705 (a).



HEAD OF MEDUSA. Antique cameo paste of three strata. Height, $\frac{3}{4}$ in.; width, $1\frac{1}{16}$ ths.

No. 706 (a).



AMEO. A female figure pouring water from a vase. A fragment. Antique glass paste of two strata. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.

No. 707 (a).

 OUR HORSES standing as if yoked to a car—probably a fragment of a larger composition. Early Greek or Etruscan. Intaglio—chalcidony. Height, $\frac{1}{2}$ in. ; width, $\frac{1}{2}$ in.

No. 708 (a).

 CHARIOTEER driving ten horses abreast through an open gate. Intaglio—red jasper. Width, $\frac{5}{8}$ in. ; height, $\frac{1}{2}$ in.

No. 709 (a).

 NAKED WARRIOR, leaning on his lance. Early Greek or Etruscan work. Intaglio—striped fard. Height, $\frac{9}{16}$ ths ; width, $\frac{7}{16}$ ths.

No. 710 (a).

 BARBARIAN? WARRIOR on horseback, armed with a shield. The horse is apparently wounded with a lance, and is sinking under the weight of his rider. Intaglio—cornelian. Width, $\frac{5}{8}$ in. ; height, $\frac{9}{16}$ ths.

No. 711 (a).

 BEARDED HEAD, with a helmet formed like a ram's horn. A very deeply cut gem of fine early Greek work. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem*," Cent. 3, No. 87.) Intaglio—fard. Height, $\frac{1}{2}$ in. ; width, $\frac{3}{8}$ in. (See engraving.)

No. 712 (a).

 SHIP OR GALLEY, with the prow in the form of a cock ; above it a butterfly. Intaglio—blue antique paste. Width, $\frac{7}{16}$ ths ; height, $\frac{5}{16}$ ths.

No. 713 (a).

 PHILOSOPHER standing before a pillar or cippus, on the summit of which are three balls; he is reading from a roll which he holds in his hands. Intaglio—striped sard. Height, $\frac{7}{8}$ in.; width, $\frac{9}{16}$ ths.

No. 714 (a).

 PHILOSOPHER seated before a bearded herme, reading from a scroll. Intaglio—sard. Height, $\frac{7}{16}$ ths; width, $\frac{5}{16}$ ths.

No. 715 (a).

 PHILOSOPHER seated in a chair, reading from a scroll; before him stands a skeleton, brandishing a dagger. A lyre rests against the chair. Intaglio—striped sard. Height, $\frac{3}{8}$ in.; width, $\frac{1}{4}$ in.

No. 716 (a).

 PHILOSOPHER seated—before him stands a human skeleton, which he grasps by the arm. Intaglio—striped sard. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 717 (a).

 PHILOSOPHER seated, reading from a scroll; before him stands a skeleton, by its side a butterfly hovering over a rock. Intaglio—sard. Width, $\frac{1}{2}$ in.; height, $\frac{5}{16}$ ths.

No. 718 (a).

 BEARDED ARTIST, seated on the ground, and working at a vase, which stands before him. Intaglio—onyx of two strata. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in.

No. 719 (a).



AN ARTIST SEATED, with a hammer in his hand, working at an amphora; before him a *facellum*. Surrounded by a striated border. Intaglio—cornelian. Width, 9/16ths; height, 7/16ths.

No. 720 (a).



INTAGLIO. Violet antique glass paste. Engraved on the wheel like a gem, and apparently left unfinished. Two comic bald-headed masks, and a female mask; a few strokes and a blank space indicate that a fourth mask was commenced but not finished by the artist. Between the masks is the inscription, "EL NA." Height, 13/16ths; width, $\frac{1}{2}$ in.

No. 721 (a).



TREE, from which four masks are suspended; at the foot of it rests a pedum, on the other side a syrinx. Intaglio—green antique paste. Height, 11/16ths; width, 9/16ths.

No. 722 (a).



AMEO. Regardant busts of Augustus and Livia, in very high relief, in beautiful blue chalcidony or sapphirine. One of the most important works of Pistrucci. Width, 3 in.; height, $2\frac{1}{4}$ in.

No. 723 (a).



FULL-FACED GORGON MASK. Intaglio—violet antique paste. Height, 9/16ths; width, $\frac{3}{8}$ in.

No. 724 (a).



FEMALE TRAGIC MASK. Intaglio—lapis lazuli. Height, 7/16ths; width, 5/16ths.

No. 725 (a).



INTAGLIO, in its original massive antique gold setting as a ring. A mask with a pedum before it. Nicolo. Height, $\frac{5}{16}$ ths; width, $\frac{1}{4}$ in.

No. 726 (a).



RYLLUS, or combination of three masks, surrounded by a star, a lituus, a half moon, a globe or ball, and a thyrfus. Intaglio—red jasper. Height, $\frac{1}{2}$ in.; width, $\frac{1}{2}$ in.

No. 727 (a).



COMIC BALD-HEADED MASK; a flute and a syrinx. Intaglio—red jasper. Height, $\frac{5}{8}$ in.; width, $\frac{7}{16}$ ths.

No. 728 (a).



COMIC BALD-HEADED MASK. Intaglio—fard. Diam., $\frac{7}{16}$ ths.

No. 729 (a).



GROTESQUE MASK; the crown of the head crested with a cock's comb. Intaglio—black jasper. Height, $\frac{7}{16}$ ths; width, $\frac{3}{8}$ in.

No. 730 (a).



COMIC BEARDED MASK, with a pedum and the initials "L. N." Intaglio—fard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in.

No. 731 (a).



COMIC BEARDED MASK, with a gaping shell-shaped mouth. Intaglio—fard. Height, $\frac{7}{16}$ ths; width, $\frac{5}{16}$ ths.

No. 732 (a).



RAGMENT. A comic mask. Intaglio—nicolo.

No. 733 (a).



TRAGIC MASK, with the inscription, ΔΙΟΔΩΡΟΣ. A splendid gem on a fine dark brown fard. Intaglio. Diam., $9/16$ ths. (*See engraving.*)

No. 734 (a).



OMIC FULL-FACED MASK, behind which appears a female tragic mask. Intaglio—fard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in.

No. 735 (a).



RYLLUS, or combination of a female bust with a bearded male comic mask. Intaglio—fard. Height, $9/16$ ths; width, $\frac{1}{2}$ in.

No. 736 (a).



FEMALE DRAPED FIGURE, seated before a bearded mask, which is placed on a column or cippus; inscribed with the artist's name, ΜΤΚΩΝΟC. A most beautiful intaglio, on a splendid dark ruby-coloured fard. Diam., $\frac{1}{2}$ in.

No. 737 (a).



OMIC ACTOR, with a pedum. Intaglio—fard. Height, $7/16$ ths; width, $5/16$ ths.

No. 738 (a).



TWO ACTORS standing opposite each other; between them on the ground is a child. Probably a scene from a play. Intaglio—fard. Height, $\frac{1}{2}$ in.; width, $7/16$ ths.

No. 739 (a).



N ACTOR, leaning on a pedum; on each side in the field of the gem, is a star. Intaglio—nicolo. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 740 (a).



N ACTOR, wearing a comic mask, with the pedum in his hand, standing by a pillar, on which is a comic mask. (From Dr. Nott's Collection.) Intaglio—fine fard. Height, $11/16$ ths; width, $\frac{1}{2}$ in.

No. 741 (a).



ASE, out of which a tree is growing, and on the brim of which two doves are perched. Intaglio—Oriental onyx of three layers. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 742 (a).



COMBINATION OF EMBLEMS. In the centre of the field of the gem is a signet-ring, within which is a standing figure of Victory. Above the ring is a cornucopia, formed by a bearded human head and a ram's head, on which sits a bird; also a corn-ear and a serpent. At the sides of the ring are a dolphin with a trident, a half moon, a *caduceus*, a thunderbolt, and a patera with sacrificial cakes?. Underneath the ring is the inscription, "M. VARRI. Q. F.;" underneath are a thyrsus and a club. Intaglio—cornelian. Height, $\frac{5}{8}$ in.; width, $9/16$ ths.

No. 743 (a).



BEARDED OLD MAN, perhaps Silenus, playing the lyre before an *ædicula*, which stands on a rock, and before which an altar is burning; behind the old man is a faun

playing the double flute. Intaglio—sard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (*See engraving.*)

No. 744 (a).

 FIGURE seated at a four-legged table, on which are (apparently) pieces of money. On the table stands a box or cabinet, with two opened doors. Intaglio—cornelian. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (*See engraving.*)

No. 745 (a).

 NUDE FEMALE FIGURE, holding a ring, and pointing with her hand to a butterfly hovering over a snail which crawls on a low altar. Intaglio—green antique paste. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 746 (a).

 STANDING NUDE MALE FIGURE, holding a thyrsus in one hand and drawing a mantle over his shoulders with the other. Intaglio—cornelian. Height, $\frac{3}{8}$ in.; width, $\frac{1}{2}$ in.

No. 747 (a).

 STANDING MALE FIGURE, probably Adonis, holding both his arms over his head; beside him, Cupid standing on a pillar, holding up a mirror to him. Intaglio—nicolo. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 748 (a).

 RYLLUS—composition of two male busts, each crowned with the modius; the fore part of a lion, its head surrounded by rays; and a horned mask of Pan. A striated border round the edge. Sard. Height, $\frac{1}{2}$ in.; width, $\frac{7}{16}$ ths.

No. 749 (a).



TWO VICTORIES, flanking a mountain, and holding a wreath over its summit. Underneath is the inscription, "POMIMOY." Red jasper. Intaglio. Width, $7/16$ ths; height, $\frac{3}{8}$ in.

No. 750 (a).



LION, WALKING. Intaglio on brown fard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in.

No. 751 (a).



LION. Onyx of three layers. Intaglio. Width, $\frac{1}{2}$ in.; height, $7/16$ ths.

No. 752 (a).



CROUCHING LION. Intaglio on amethyst, in its original antique gold ring setting. Width, $\frac{5}{8}$ in.; height, $\frac{3}{8}$ in.

No. 753 (a).



LION in the act of springing. Intaglio—fard. Width, $\frac{1}{2}$ in.; height, $7/16$ ths.

No. 754 (a).



LION, seen foreshortened, standing on the carcase of a bull. Intaglio—ruby antique paste. Height, $9/16$ ths; width, $7/16$ ths.

No. 755 (a).



RAMPANT LION, rearing itself up against a trophy of arms. Intaglio—nicolo. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in.

No. 756 (a).



EMALE PANTHER, her head turned backwards.
Intaglio—jacynth. Width, $5/16$ ths; height, $\frac{3}{8}$ in.

No. 757 (a).



N ELEPHANT. Intaglio—red jasper. Height, $\frac{3}{8}$ in.;
width, $7/16$ ths.

No. 758 (a).



WOLF, STANDING AT BAY. Intaglio—fard.
Height, $5/16$ ths; width, $\frac{3}{8}$ in.

No. 759 (a).



OUCHANT OR SLEEPING WOLF, with the initials,
“F. C. T.” Intaglio—fard. Height, $\frac{1}{2}$ in.; width,
 $9/16$ ths.

No. 760 (a).



BOAR, STANDING. Intaglio—violet antique paste.
Height, $\frac{3}{8}$ in.; width, $\frac{1}{2}$ in.

No. 761 (a).



BOAR IN ITS LAIR. Intaglio—fard. Height,
 $5/16$ ths; width, $\frac{3}{8}$ in.

No. 762 (a).



TANDING SOW. Early Greek? work. Intaglio—
brown fard. Height, $7/16$ ths; width, $9/16$ ths.

No. 763 (a).



RYLLUS, or composition of a bull's, a goat's, a ram's, and a stag's head; near the bull's head is a wheat-ear. Intaglio—fard. Height, $\frac{7}{16}$ ths; width, $\frac{9}{16}$ ths.

No. 764 (a).



RAM'S HEAD. A deeply-cut gem, treated in a very grand style. (See "*Impronte di Monumenti Gem*," Cent. 2, No. 96.) Intaglio on fard. Height, $\frac{1}{2}$ in.; width, $\frac{5}{8}$ in.

No. 765 (a).



BULL, STANDING. Intaglio—cornelian onyx of two layers. Height, $\frac{3}{8}$ in.; width, $\frac{1}{2}$ in.

No. 766 (a).



COW, WALKING. Intaglio—onyx of three layers. Height, $\frac{3}{8}$ in.; width, $\frac{5}{8}$ in.

No. 767 (a).



BULL tearing up the ground in front of a rock, on which is placed a shrine, or ædícula; in the background a tree. Intaglio—cornelian. Diam., $\frac{3}{4}$ in.

No. 768 (a).



COW, WITH A SUCKING CALF; within a striated border. Intaglio—striped onyx. Height, $\frac{3}{8}$ in.; width, $\frac{1}{2}$ in.

No. 769 (a).

 PORTRAIT OF CHRISTINA, Queen of Sweden. Contemporary seventeenth century work. Cameo—garnet. Height, $1\frac{1}{16}$ ths; width, $\frac{1}{2}$ in.

No. 770 (a).

 PORTRAIT OF A MAN WITH A LARGE BEARD, and wearing a furred robe and a flat cap—said to be Pietro Aretino. A beautiful Italian *cinque-cento* cameo. Onyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.

No. 771 (a).

 FEMALE PORTRAIT HEAD—probably a Roman empress. An Italian *cinque-cento* cameo, in imitation of the antique. Onyx of three strata. Height, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in.

No. 771 (b).

 AN IDEALIZED FEMALE HEAD. Eighteenth century work?. Cameo in Oriental onyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.

No. 772 (a).

 AN IDEALIZED FEMALE HEAD, crowned with an oak wreath. Cameo in onyx of four strata. Height, $\frac{7}{8}$ in.; width, $\frac{3}{4}$ in.

No. 773 (a).

 HEAD OF APOLLO. Cameo of recent? work. Chalcidony. Height, $1\frac{3}{4}$ in.; width, $1\frac{1}{4}$ in.

No. 774 (a).



COW, WITH A SUCKING CALF. Intaglio—fard.
Width, $1\frac{1}{16}$ ths; height, $\frac{3}{8}$ in.

No. 775 (a).



WOLF-DOG, standing in an animated attitude. Intaglio
—nicolo. Height, $\frac{3}{8}$ in.; width, $\frac{5}{8}$ in.

No. 776 (a).



GREYHOUND SEIZING A HARE. Intaglio—fard.
Width, $\frac{5}{8}$ in.; height, $\frac{1}{2}$ in.

No. 777 (a).



HARE PURSUED BY A DOG, whilst an eagle
perched on a rock is also about to pounce on it. In-
taglio—fard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in.

No. 778 (a).



SQUIRREL. Intaglio—fard. Diam., $\frac{1}{4}$ in.

No. 779 (a).



AN EAGLE'S HEAD. Intaglio—onyx of three strata.
Width, $\frac{1}{4}$ in.; height, $\frac{3}{16}$ ths.

No. 780 (a).



PARROT HOLDING A BASKET IN ITS BEAK.
Intaglio—fard. Width, $\frac{1}{2}$ in.; height, $\frac{7}{16}$ ths.

No. 781 (a).

ARROT ON A BRANCH OF LAUREL. Intaglio—onyx of three strata. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in.

No. 782 (a).

WO PARROTS YOKED TO A CAR, which is driven by a smaller bird. Nicolo. Intaglio. Height, $\frac{3}{8}$ in.; width, $\frac{7}{16}$ ths.

No. 783 (a).

RAVEN PECKING AT A WHEAT-EAR; in the background is a column, and above, in the field of the gem, a *caduceus*. Intaglio—sard. Width, $\frac{3}{8}$ in.; height, $\frac{1}{4}$ in.

No. 784 (a).

OCK FIGHTING WITH A SERPENT. Intaglio—greenish grey antique glass paste. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in.

No. 785 (a).

COCK, with outstretched wings, pursuing a lizard. Intaglio—sard. Height, $\frac{5}{16}$ ths; width, $\frac{3}{8}$ in.

No. 786 (a).

COCK, standing in front of a mirror, is about to fight with his reflected image. Intaglio—red jasper. Width, $\frac{5}{8}$ in.; height, $\frac{1}{2}$ in.



665 A



666 A



301.



576 A



568 A



348.



678 A



680 A



508 A



702 A

E. Salendi del. et sc.



720 A

J.C. Robinson drew

No. 787 (a).

 COCK, holding a palm branch. Intaglio—fard. Height, $\frac{3}{8}$ in. ; width, $\frac{1}{4}$ in.

No. 788 (a).

 FROG. Very deeply engraved. Intaglio—on red jasper. Height, $\frac{7}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 789 (a).

 TWO GRASSHOPPERS FIGHTING—one armed with a sword and shield, the other with the net and trident of a *retiarius*. Intaglio—fard. Diam., $\frac{5}{8}$ in. (*See engraving.*)

No. 790 (a).

 LOCUST on an acanthus leaf. Intaglio—fard. Diam., $\frac{3}{8}$ in.

No. 791 (a).

 LOCUST holding a fishing-rod, from which a line, with a fish attached, is suspended. Across its shoulders is a pole or yoke, at one end of which hangs a hare, and at the other a bird. Intaglio on plasma. Height, $\frac{7}{16}$ ths ; width, $\frac{3}{8}$ in.

No. 792 (a).

 RYLLUS—a ram's head, the under part formed by a bearded man's face. Intaglio—fard. Diam., $\frac{1}{2}$ in.

No. 793 (a).

 CHIMERA OR FANTASTIC BIRD-LIKE ANIMAL. The neck and head are those of a horse ; the body is formed by a male and female mask. It is

standing on a dolphin, and on the left, in the field of the gem, is a thyrfus. Intaglio—red jasper. Height, $\frac{9}{16}$ ths; width, $\frac{7}{16}$ ths.

No. 794 (a).

ANTASTICAL BIRD-LIKE ANIMAL, the upper portion of its body formed by a dolphin's tail, the lower part by a bearded man's face and a ram's head; behind is a cornucopia with flowers and fruit. Intaglio—fard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in.

No. 795 (a).

ANTASTICAL BIRD, with the head of a horse, the body formed by a bearded man's head, and a ram's head with a bunch of grapes in its mouth; it carries a trophy. Intaglio—fard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in.

No. 796 (a).

ANTASTICAL BIRD, bearing on its shoulders a cornucopia, from which issue a Capricorn and a bee; in one of its feet or paws it holds two wheat-ears. Intaglio—fard. Width, $\frac{9}{16}$ ths; height, $\frac{3}{8}$ in.

No. 797 (a).

ROTESQUE MONSTER OR SEA-HORSE, its tail formed by a serpent, its body by a ram's head, with a human mask on its breast; beneath is a dolphin with two human faces. Intaglio—fard. Width, $\frac{1}{2}$ in.; height, $\frac{7}{16}$ ths

No. 798 (a).

AUTILUS OR SNAIL SHELL, from which an elephant is issuing; in the field are the initials, "C. F." Intaglio—fard. Width, $\frac{7}{16}$ ths; height, $\frac{5}{16}$ ths.

No. 799 (a).

 RIGMY FIGHTING WITH A CRANE. Intaglio—
fard. Height, $\frac{7}{16}$ ths; width, $\frac{1}{2}$ in.

No. 800 (a).

 AMEO, with a Greek inscription—

ΟΥΦΙΛΩ	(" I love not
ΜΗ ΠΛΑΝΩ	left I go astray ;
ΝΩ ΔΕ ΕΤ	but I observe well,
ΚΑΙ ΓΕΛΩ.	and I laugh.")

Onyx. Length, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

No. 801 (a).

 NSCRIBED CAMEO—

ΕΤΤΥΧΙ (" Good luck to you ! ")

Nicolo. Length, $\frac{1}{2}$ in. ; height, $\frac{1}{4}$ in.

No. 802 (a).

 NTAGLIO, with the inscription—

ΧΕΡΕΤΙ (" Be greeted.")

Chalcidony. Length, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

No. 803 (a).

 AMEO. Clasped hands, with the inscription—

ΟΜΟΝΟΙΑ (" Concord ! ")

Onyx of two layers. Length, $\frac{3}{8}$ in. ; height, $\frac{1}{4}$ in.

No. 804 (a).



AMEO. A female hand, wearing a bracelet round the wrist, holding a human ear with the thumb and the first finger. In the field is the inscription—

MNHMONETE (“Remember.”)

Onyx of two layers. Length, $\frac{1}{2}$ in. ; height, $\frac{3}{8}$ in.

No. 805 (a).



AMEO, with a Greek inscription—

ΕΥΦΑΜΕΙ . ΤΩ . ΑΙΘΗΡ . ΚΑΙ . ΓΑ . ΣΤΑΩ . ΠΟΝΤΟΣ .
ΣΤΑΤΩ . ΔΑΗΡ

(“Praised be heaven and earth,” &c.)

Onyx of two layers. Length, $1\frac{3}{8}$ in. ; height, $\frac{3}{4}$ in.

No. 806 (a).



AMEO, with an inscription—

VENI NOLO (“Come.” “I will not.”)

Sardonyx of two strata. Length, $\frac{1}{4}$ in. ; height, $\frac{3}{16}$ ths.

No. 807 (a).



NTAGLIO. Latin inscription—

AMA ME AMABO TE

(“Love me ; I will love thee.”)

Cornelian, with the surface artificially blanced by fire. Length, $\frac{3}{8}$ in. ; height, $\frac{1}{4}$ in.

No. 808 (a).



AMEO. Latin inscription—

FABIANA VIVAS

("Be greeted Fabiana.")

Sardonyx of two strata. Length, $\frac{1}{2}$ in. ; height, $\frac{3}{16}$ ths.

No. 809 (a).



AMEO. Latin inscription—

ANNYAPR

("Annya Procula

OCVLACS

cum fuis.")

Cornelian onyx. Length, $\frac{1}{2}$ in. ; height, $\frac{3}{16}$ ths.

No. 810 (a).



AMEO. Latin inscription—

SOROR

("Sister.")

Cornelian onyx. Length, $\frac{3}{8}$ in. ; height, $\frac{3}{16}$ ths.

No. 811 (a).



FACET-CUT SARD, the surface blanched by fire, and cut into chequers. Set as a ring.

No. 812 (a).



AMEO. Bust of Alexander de Medicis, the head in plafma, laid down on a background of gold ; the drapery also chifelled in gold. A beautiful contemporaneous work. Height, $1\frac{1}{2}$ in. ; width, 1 in.

No. 813 (a).



YLINDER, in hæmatite. Assyrian or Persian work. A continuous frieze of figures, standing erect on a band or belt of a species of "*Guilloche*" ornamentation. Length, $\frac{3}{4}$ in. ; diam., $\frac{1}{2}$ in.





VIII.

PORTRAIT MEDALLIONS.

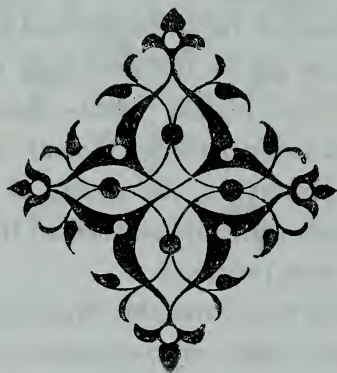


HERE are few works of mediæval art more really valuable than the Italian portrait medallions of the fifteenth and sixteenth centuries; they are for the most part the work of artists of the highest talent—painters, sculptors, or goldsmiths. Besides being intrinsically most beautiful, they also, like their antique prototypes, the medals of classical antiquity, transmit to us the most authentic portraits of the great men of the age in which they were produced.

The antique medals were invariably struck from a die or matrix, and are consequently always of comparatively small dimensions; but in the Middle Ages the art of stamping coins was even less understood than in antiquity, and the process was confined to the small and rudely-fashioned coinage generally in use. To produce medals of the large size affected by the early Italian artists, an entirely different method was of necessity had recourse to; the renaissance medals were consequently always cast in a mould by the process called "*à la cire perdue*," and the impressions in bronze thus obtained were retouched, and often elaborately chased by the artists themselves.

From about 1440 till the end of the century was the great age of this art, which developed itself mainly in the northern Italian

cities—Verona, Milan, Venice, Mantua, &c. Of the artists who devoted themselves to this branch, Vittore Pisanello, a celebrated painter of Verona, is entitled to the highest rank. After him may be named, Sperandio of Mantua, Matteo de Pasti and Pomedello of Verona, Giovanni Boldu of Venice, and the painter Francia of Bologna. Original examples of these beautiful medallions have now become extremely rare, and must be distinguished from the numerous modern castings or "*furmoulages*," which have at various times been made from them.





CATALOGUE.

VIII. — PORTRAIT MEDALLIONS.

No. 350 (b).

 **ITALIAN BRONZE MEDALLION.** Diam., $4\frac{1}{2}$ in. Federigo di Montefeltro, Duke of Urbino. Obverse, bust in armour, the margin of the medallion encircled with the garter and motto, "*Hony. soyt. qy. mal. y. pence.*" Reverse, a group of *Amorini* upholding a shield, on which is a spread eagle, flanked by two cornucopiæ, standing on a globe, and supporting a shield. Across the field the inscription, "*Fe. Dux.*" Circa 1450.

No 351 (b).

 **BRONZE MEDALLION.** Diam., $3\frac{1}{4}$ in. Isotta da Rimini, wife or mistress of Sigismond Malatesta. Bust to the right, with the legend, "*D. Isottæ. Ariminensi.*" Reverse, an elephant, and the date, 1446. Probably by Matteo de Pastis. Circa 1450.

No. 352 (b).

 **BRONZE MEDALLION.** Diam., $3\frac{7}{8}$ in. Filippo Maria Visconti, Duke of Milan. Bust to the right, wearing a cap or *beretta*, inscribed, "*Philippus.*"

Maria. Anglus. dux. Mediolani. etcetera. Papie. Anglerie. que. comes. ac. Genue. dominus." Reverse, two knights on horseback, armed at all points, and an esquire, also on horseback. Inscribed, "*Opus. Pisani. Pictoris.*" The work of Vittore Pisanello. Circa 1450.

No. 353 (b).



BRONZE MEDALLION. Diam., 4 in. Hercules Marefcotti, of Bologna. Bust, to the right, in armour, wearing a cap or *beretta*. Reverse, Atlas bearing the globe on his shoulders, standing with one foot on a boat in the sea, and the other on the land. In the field of the medal the initials "S. B." Probably by Sperandio of Mantua. Circa 1450.

No. 354 (b).



ITALIAN QUATTRO-CENTO LEADEN MEDALLION. Diam., 4 in. Marino Caraccioli, Marshal in the army of Ferdinand, King of Naples. Bust to the left, in armour, wearing a *beretta* or conical cap. Inscribed, "*Marinus. Karazolus. Neapolitanus. Ferdinand. regis. exercitus. marefcallus.*" Reverse, a man in Roman armour, with a marshal's baton, seated on the back of a lion. Inscribed, "*Opus. sperandei.*" The work of Sperandio of Mantua.

No. 355 (b).



BRONZE MEDALLION. Diam., 2 in. Borso, Marquis of Este. Bust, in very high relief; with the legend, "*Dominus. Borsus. Marchio. Estensis.*" Reverse, a singular device of a sunflower, with a cockatrice or basilisk in the centre. Round the margin the signature of the artist, "*Amad. Mediolan. arfex. fecit*"—i. e., "The work of the goldsmith Amadeus of Milan."

No. 356 (b).



BRONZE MEDALLION. Diam., $3\frac{1}{4}$ in. Lionel Marquis d'Este. Bust to the left, inscribed, "*Leonellus Marchio Eftenfis.*" Reverse, a cat? blindfolded (a scarf tied round the eyes, with the two ends flying in the wind), seated on a cushion. Inscribed, "*Quæ vides ne vide.*" In the field the signature of the artist Nicholaus, "F." Circa 1450.

No. 357 (b).



BRONZE MEDALLION. Diam., $2\frac{1}{2}$ in. Lionel Marquis d'Este. Bust to the left, inscribed, "*Leonellus Marchio Eftenfis.*" Reverse, two naked men seated on the ground; betwixt them a mast, with a sail inflated with the wind. Inscribed, "*Opus Pisani pictoris.*" The work of Pisanello.

No. 358 (b).



BRONZE MEDALLION. Diam., $2\frac{1}{4}$ in. Pope Pius II. (Æneas Silvius). Bust to the left, inscribed, "*Enaeas Pius Senensis Papa secundus.*" Reverse, a pelican in her piety, with the legend, "*De sanguine natos, alit uthec cordis pavi.*"

No. 359 (b).



BRONZE MEDALLION. Diam., $1\frac{7}{8}$ in. Scipio Buzakreni, of Padua. Bust to the right, inscribed, "*Scipio. Buzakrenus. Pat.*" Reverse, a classical standing figure and legend, "*Nec. do.*" Circa 1500.

No. 360 (b).



BRONZE MEDAL. Diam., $1\frac{1}{2}$ in. Count Baldwin del Monte. Bust to the left, inscribed, "*Balduinus de*"

Monte comes." Reverse, a horseman overcoming another. Inscribed, "*Magis.vict.fed.tibi.*" Circa 1520.

No. 361 (b).

 BRONZE MEDALLION. Diam., $2\frac{3}{4}$ in. Ulysses Musotti, Doctor of Laws. Bust to the left, inscribed, "*Ulixes.Musotus.id.Ant.filius.*" Reverse, books, implements of writing, and philosophical instruments. Circa 1500.

No. 362 (b).

 BRONZE MEDALLION. Diam., $2\frac{1}{4}$ in. Pope Julius II. Bust to the right, inscribed, "*Julius.Ligur.Papa.Secundus.* 1506." Reverse, a pastor and his flock, with the legend, "*Pedo.Servatas.ques.ad.requiem.ago.*"

No. 363 (b).

 BRONZE MEDALLION, without reverse. Diam., $2\frac{3}{4}$ in. Bust portrait of a lady to the right, inscribed, "*Hieronima Sacrata.*" 1555.

No. 364 (b).

 BRONZE MEDALLION. Diam., $2\frac{3}{4}$ in. Francesco Sangallo, sculptor and architect. Bust portrait to the left, inscribed, "*Francesco da Sangallo, scultore et architetto Fioren.* 1550." Reverse, a terminal figure caressing a dog. A garland of flowers encircling the field, with the motto, "*Durabo.*"

No. 365 (b).

 LEADEN MEDALLION, without reverse. Diam., $2\frac{3}{4}$ in. Leonora Gonzaga, Duchess of Mantua. Bust to the left, inscribed, "*Leonora Duchessa Mantua.*"

No. 366 (b).

 BRONZE MEDALLION, without reverse. Diam., 1½ in. Head of Hercules.

No. 367 (b).

 HEAD MEDALLION. Diam., 3 in. Without reverse. Bust to the left of Bilibald Pirkheymer, the friend of Albert Durer. In the field the monogram of A. Durer, and date, 1514.

No. 368 (b).

 BRONZE MEDALLION. Diam., 2½ in. Lavinia Fontana. Head to the left, inscribed, "*Lavinia Fontana Zaphia Pictrix, 1611,*" and with the signature of the medallist, "Ant. Cafoni." Reverse, a female, with dishevelled hair, seated painting at an easel, with the legend, "*Perte stato goioso mimantene.*"

No. 369 (b).

 MEDALLION OR CIRCULAR PORTRAIT RELIEVO, carved in boxwood, enclosed within its original turned wood box or case. Profile portrait of "*Ulric Ebinger,*" inscribed around the margin, "*Ulric. Ebinger. com. cons. et. aulicus. ces. mtif. M. D. 3. 3.*" An admirable portrait medallion of the school of Albert Durer. Probably executed at Nuremberg.

No. 370 (b).

 SERIES OF TWELVE GOLD COINS AND TWELVE SILVER DENARII OF THE CÆSARS, as follows:—

- JULIUS C.—*Gold*.—Rev., Pontifical Instruments. Of the Hirtia family.
Silver.—Rev., Minerva—Mettia family.
- AUGUSTUS.—*Gold*.—Rev., "*Imp. X.*"—bull butting.
Silver.—Rev., "*Augustus*"—bull standing.
- TIBERIUS.—*Gold*.—Rev., Rome seated.
Silver.—Same type.
- CALIGULA.—*Gold*.
Silver.—Ob., Head of Caligula; rev., Head of Augustus.
- CLAUDIUS.—*Gold*.—Rev., "*Paci Augustæ*," Nemesis.
Silver.—Rev., same type.
- NERO.—*Gold*.—Rev., "*Pont. Max.*"—soldier standing.
Silver.—Rev., Jupiter seated.
- GALBA.—*Gold*.—Rev., "*Satus Gen. humani*."
Silver.—Rev., "*S. P. Q. R.*" in a wreath.
- OTHO.—*Gold*.—Rev., "*Securitas*."
Silver.—Same type.
- VITELLIUS.—*Gold*.
Silver.—Rev., "*S. P. Q. R.*" in a wreath.
- VESPASIAN.—*Gold*.—Rev., Victory on the *cista mystica*.
Silver.—Rev., "*Cos. V.*"—two trees.
- TITUS.—*Gold*.—Rev., "*Pontif. Maxim.*"—Fortune.
Silver.—Rev., Elephant.
- DOMITIAN.—*Gold*.—Rev., Minerva.
Silver.—Same type.





IX

ANTIQUÉ JEWELLERY.



ANTIQUÉ personal ornaments in the precious metals are found almost exclusively in tombs—the dead having been frequently interred with the jewels they were in the habit of wearing during their lifetime. It should be remarked, however, that although many antique specimens of the goldsmith's art display wonderful technical skill and exquisite taste in design, it seems probable that the majority of the specimens found in tombs were manufactured at comparatively little cost, expressly as funereal ornaments—being deposited in lieu of the richer and more valuable jewels worn during life; and that, therefore, the specimens preserved in collections do not adequately represent the *status* of the jeweller's art in antiquity. Indications sufficient, however, are perceptible in these specimens to show, that here, as in almost every other art, the Ancients attained to a degree of excellence, which the Moderns may have equalled in various ways, but not surpassed. The Etruscans appear to have been the greatest patrons of the jeweller's art; the Asiatic Greeks next in degree; whilst amongst the Romans, finger or signet rings, and a few simple types of ear pendants of female use, are almost the only articles discovered.



CATALOGUE.

IX.—ANTIQUE JEWELLERY.

No. 400.

NECKLACE OF GOLD CORD OR CABLE CHAIN.
Ancient Greek work? This specimen of the skill of the antique gold worker is very remarkable. It is a cord of gold, woven like a piece of modern circular braid, with minute plaited links of gold wire. It is circular, every mesh or plait of entire regularity, and so closely and compactly woven as almost to present the aspect of a solid mass; nevertheless, the chain is perfectly flexible, admitting of being tied into knots. Its diameter is rather more than one-eighth of an inch; extreme length, 12 in. At each end it is protected by a sheath or socket of gold, terminating in a loop.

No. 401.

CIRCULAR CONVEX BUTTON, of transparent blue glass, ornamented with a spiral stripe of opaque white. In the centre, which is perforated, is affixed a small raised boss or rosette of gold, ornamented with minute granulated work, and on the opposite side a gold loop shank is still attached. Greek work. Diam., 1 in.

No. 402.

 OLD FINGER RING. Antique Etruscan work. In front is attached an oval tablet, on which are executed "*en repoussé*" regardant figures of a lion in the act of springing, and a dragon or hippocampus; furrounded by a granulated border.

No. 403.

 ASSIVE GOLD FINGER OR THUMB RING. Greek work. It is difficult to describe this interesting and important specimen. It consists of a deep circlet or band, enriched at the back with a running scroll of ivy leaves, pierced "*à jour*;" in front is a square tablet containing a crouching tiger or lions—the ground likewise perforated. On the summit of the central panel, which forms, as it were, a pedestal, is a group of two lions rampant; their heads in contact, and fore feet resting on a bell-shaped vase, which is placed betwixt them. The originality and ingenuity of the design of this piece are equalled only by the beauty of execution. The entire work is evidently chiselled out of the solid gold, and the lions are modelled in a vigorous painter-like style, which, notwithstanding the minute scale, recalls the spirited chasing of the antique bronzes. Found at Corcyra—now Corfu.

No. 404.

 MALL INTAGLIO in cornelian, the back rounded as a scarabeus, engraved with an Egyptian hawk-headed figure; set as a swivel ring with a looped seal handle. Antique Greco-Phœnician work, found at Tharros in the island of Sardinia.

No. 405.



ANTIQUE EGYPTIAN FINGER RING. Intaglio in the style of a scarabeus, in green glazed earthenware. The scarabeus part formed by a couchant goat, the front engraved with hieroglyphics. Gold swivel setting of three conjoined bands of stout gold wire, the ends terminating in a beautifully executed representation of the papyrus. The centre wire ending in the expanded flower, and each lateral one in a bud. Beneath the flower, the three bands are bound round with fine gold wire, as if tied by a string.

No. 406.



FINGER RING, set with an irregular rounded emerald. The stone is set in a large boss or globular bulb of thin stamped gold, and a minute ring, to which a fragment of gold chain is attached, is appended to the hoop of the ring. Roman work, of very unusual type. Found in Corfu, the ancient Corcyra.

No. 407.



SMALL FINGER RING in massive gold, set with a minute intaglio in red sard. The engraving represents the sun surrounded with rays and a hedgehog. These devices have much resemblance to modern heraldic crests. Roman work.

No. 408.



GOLD EAR PENDANT. Antique Greek work. The upper part formed by a circular shield-shaped boss, from which hangs a drop or pendant formed by six solid gold balls, soldered together, somewhat resembling a bunch of

grapes, and ornamented with smaller knobs. This design is in most elegant taste.

No. 409.

AIR OF EAR PENDANTS in thin stamped gold. Etruscan work. The circular loop is a band of thin gold, enriched with filets and two rows of circular knobs or bosses: from this ring hangs the pendant, the upper part forming a wide band or loop decorated with three parallel rows of circular bosses; beneath this is a canopus vase, or a species of amphora, crowned by a female head of marked Egyptian type.

No. 410.

CARABEUS IN CORNELIAN set as a swivel ring, the circlet formed by a flat thin band of gold, the stone rudely engraved with a dancing fawn, in the characteristic Etruscan style.

No. 411.

WIVEL RING, the gold wire circlet of an elegant granulated or plaited pattern, the stone a cameo of a lion couchant in burnt cornelian. Etruscan work.

No. 412.

AIR OF EAR-RINGS OR PENDANTS, in thin gold *repoussé* work—Greek or Etruscan; the hoop is formed by a figure of a winged Cupid. Above the head of each is a rosette set with a *cabochon* garnet. (Hertz Collection.)

No. 413.

AIR OF GOLD EAR PENDANTS, the upper part a leaf or heart-shaped plate ornamented with granulated scrolls, beneath it an hexagonal cylindrical bead in blue glass, from which again hangs a pointed oval or vase-shaped ornament, Greek or Etruscan. (Hertz Collection.)

No. 414.

ECKLACE formed of true-love knots in gold, and large irregular rubies and emeralds, rounded or "*en cabochon*," perforated and strung as beads. Length, $11\frac{1}{4}$ in. Greek or Roman work. (Hertz Collection.)

No. 415.

PENDENT ORNAMENT suspended from a short gold chain. The principal detail is a large *cabochon* garnet, set in a frame or "*chaton*" of gold ornamented with granulated filets; from this is suspended a vase-shaped ornament, the body formed by a garnet bead, the vase, handles, &c., in gold. (Hertz Collection.)

No. 416.

ECKLACE, composed of large circular beads of gold, richly ornamented with varied patterns in minute granulated work; from the centre hang three pendent ornaments. Entire length, 16 in. Greek or Etruscan.

No. 417.

ASSIVE GOLD RING set with an octagonal Oriental amethyst, on which is deeply engraved a full-faced bust of a female. The ring itself is twisted, or cable-shaped,

the strands increasing in size towards the *chaton* or tablet in which the stone is inserted. A very elegant and simple arrangement, admirably wrought in solid gold—probably late Roman work.

No. 418.

 ROMAN GOLD FINGER RING. This very remarkable ring has a large circular “*chaton*” or tablet $11/16$ ths in diam., the margin of which is surrounded by a beautiful moulded file. This encloses a narrow ring or zone of dark fardonyx or glass paste, engraved with minute figures of birds and animals, which in turn is bounded on its inner margin by another raised moulded gold file. This again encircles a light green glass paste engraved with a head of Bacchus; the glass paste, however is exposed only in the “*incavo*,” or engraving of the head, the field or ground of the paste being covered with a leaf or plate of gold, which is cut or perforated to the outline of the head. Purchased in Rome in 1859, having been found in the neighbourhood in the same year.

No. 419.

 OLD EAR-RING. A plain gold wire hoop ornamented with a four-sided rosette strung on, and moving round as a swivel; in the centre on one side is set a minute emerald. Roman? work.

No. 420.

 OLD FINGER RING, set with an onyx cameo of two layers; representing a quail or partridge. Roman work.

No. 421.

 OLD FINGER RING, set with a cameo head of a child in garnet; the circlet and “*chaton*” formed of beautiful

plaited and granulated filagree work. Greek – said to have been found at Milo.

No. 422.

 OLD FINGER RING—the hoop granulated or beaded, the tablet or “*chaton*” forming a small square or cubical tessera, on the part of which is engraved the Greek monogram of the name of Christ, the “X. P.” An interesting early Christian ring, probably of the third or fourth century.

No. 423.

 GOLD FINGER RING, inscribed in deeply engraved characters round the outer margin, “*Marci. Marciani. volcasi. tegellii.*” This very remarkable ring was evidently intended as a seal or signet, the inscription being reversed, *i.e.*, running from right to left. The form of the characters and other indications seem to point to the Roman Consular period.

No. 424.

 RIANGULAR GOLD BROOCH OR FIBULA, of most minute and delicate workmanship, richly adorned with filagree work, granulated bosses, wreaths, &c., and set with three small *cabochon* garnets. An exquisite specimen of antique Etruscan jewellery.

No. 425.

 BRACELET, formed by a flat file of gold, the two ends terminating in involuted serpents, which tie or loop together, so as to form the fastening of the bracelet. At each extremity is a serpent's head, chiselled in a spirited and life-like style. This elegant and probably unique object is most likely of Greek origin.



X.

MEDIÆVAL AND CINQUE-CENTO
JEWELLERY.



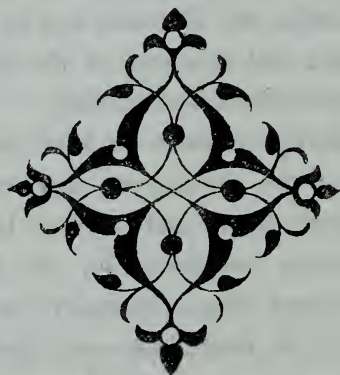
HERE can be little doubt but that the jeweller's art attained to its utmost perfection in the sixteenth century—the age of Benvenuto Cellini. In abstract beauty of design, the finest productions of the artificers of antiquity may perhaps have transcended all that has been since produced; but the technical resources of the goldsmith were then more limited. The art of enamelling on the precious metals, if not entirely unknown to the Greeks and Romans, was at any rate only very imperfectly practised; and thus one of the chief means of producing rich decorative effects was wanting.

The rich and showy costumes of both sexes in the Middle Ages and period of the *cinq-ue-cento*, were more favourable to this art than the more simple and primitive habits of costume of the Ancients. Chains, medallions for the hat, pendent ornaments or jewels, finger rings, pomanders or scent cases, bracelets, buckles, clasps of sword-belts and girdles; the hilts of daggers, portable *reliquaries*, pectoral crosses, and a hundred other objects of luxurious adornment, were the delight of the noble and wealthy classes in times when personal display was regulated strictly according to the *social* rank of individuals; and

accordingly, the highest artistic talent was enlisted into the service of the goldsmith jeweller.

Costly and elaborate jewels were esteemed as veritable works of art; and Cellini, in his *Life*, has left us accounts of his special works in jewellery, from which it is evident that his labours in this direction were deemed by himself not inferior in value and repute to the contemporary works in high art of a Bandinelli or a Giovanni di Bologna.

From the inexhaustible variety of design and exquisite taste displayed in these precious works, it is natural that they should constitute a favourite category in the domain of *vertu*, and equally to be expected that fraudulent dealers should exert their perverse ingenuity in the production of modern counterfeits. There is consequently now scarcely any other class of works of ornamental art in which it is necessary to exercise more caution in collecting specimens than in that of *cinq-ue-cento* jewellery.





CATALOGUE.

X.—MEDIÆVAL AND CINQUE-CENTO JEWELLERY.

No. 460.

 OLD ENAMELLED FINGER RING, set with a pointed diamond, the circlet enriched with strap-work ornamentation. Sixteenth century Italian? work.

No. 461.

 OLD FINGER RING, set with a brilliant, the loop enriched with elaborate strap-work ornament, chiselled in high relief, and picked out with white, black, and green enamel. Sixteenth century.

No. 462.

 OLD FINGER RING, of similar style, set with a small table diamond, the setting elaborately chiselled, and enriched with white and black enamel. *Cinque-cento*.

No. 463.

 FINGER RING, set with a fine emerald, and with six small brilliants, the loop enriched with *Guilloche* ornament in white enamel, filled in with raised spots of turquoise. A beautiful ring, of simple yet very elegant taste, probably French. Seventeenth century work.

No. 464.

 MOURNING RING, with a scull and cross bones in relief. White and black enamel on gold. Seventeenth century. French or Flemish?

No. 465.

 FINGER RING, set with a sapphire and two brilliants. The circlet elegantly chased and enriched with white and black enamel. French? Seventeenth century.

No. 466.

 FINGER RING, set with a fine garnet, the setting enriched with black enamel. Sixteenth century work, of simple yet very elegant pattern. Flemish?

No. 467.

 PASSION RING. A gold hoop ring, set with a square garnet, engraved with an *Agnus Dei*, and the circlet composed of sixteen small square garnets, engraved with various emblems of the passion. The intaglio parts filled in with white enamel. Italian. Sixteenth or seventeenth century.

No. 468.

 VAL PENDENT RELIQUARY in silver gilt. On each side is a representation of the crucifixion, chiselled in relief, and the margin is surrounded by a bold border of twisted cable-work, and projecting bosses. Spanish. Date, second half of the sixteenth century.

No. 469.

 PENDENT JEWEL in rock crystal, representing a hippocampus, or sea-horse. It is suspended by three gold chains, and is enriched with imitation harness, &c., in thin gold filagree work. Spanish? Sixteenth century.

No. 470.

 PENDENT JEWEL. This beautiful ornament consists of a circular frame of *cartouche* work, enriched with cherubs' heads, highly decorated with opaque and transparent enamels. The frame is set with a plate of rock crystal. It is suspended by three chains from a loop formed by an oval shield of arms, with mantling surrounded by an electoral crown. The arms are those of Bavaria. This jewel is most likely of Augsburg work. Circa 1580.

No. 471.

 PENDENT LOCKET JEWEL. A miniature "Calvary." Within an egg-shaped case formed of two segments of polished rock crystal, with enamelled gold rim or margin, is a representation of "Calvary," or the crucifixion of Our Saviour, with the two thieves and numerous small figures at the foot of the cross, all minutely executed in gold in full relief and enamelled. German. Sixteenth century work.

No. 472.

 PENDENT JEWEL, representing an eagle perched on a branch, round which is twined a serpent. The body of the bird is formed by a large "*perle baroque*;" the head, outstretched wings, and feet of the bird, the branch and the serpent, are in gold, richly decorated with transparent enamel,

in which the beautiful ruby or "*sang-de-bœuf*" tint is predominant. From the front of the branch projects a rosette set with a fine ruby, and from the point of each wing, as well as the under-side of the branch, hang circular pendent pearls. The jewel is suspended by a small chain and loop. Italian *cinque-cento* work.

No. 473.

PENDENT JEWEL. Probably an order of the St. Esprit. A dove with outstretched wings pendent from a long gold chain. The body, wings, and tail, are set with large triangular brilliants, and a glory of brilliants surrounds the head. From the point of each wing, and from the tail, is suspended a fine pearl; on the back of the bird, the feathers are beautifully chased and enamelled. An exquisite specimen of French sixteenth century work.

No. 474.

PENDENT JEWEL in enamelled gold. Within an oval frame or border of rich *cartouche* work, set with pearls, is an *alto-relievo* of Jupiter and Juno embracing, with Cupid seated near them; on the reverse, a chasing in gold represents a horseman approaching a lady clad in rich vestments. The figures and accessories of the relievo subject, and likewise the ornamental border, are richly adorned with opaque and translucent enamels. Augsburg? work. Circa 1600. A splendid jewel, in excellent preservation.

No. 475.

PENDENT JEWEL, forming a *reliquary*. On each side is a small oval *plaque* of crystal, apparently painted at the back with medallion heads respectively of Our

Saviour and the Virgin. The border, or body of the jewel is of gold filagree *cloisonné* work, filled in with translucent enamels, and small pearls are attached as pendants. Spanish or Italian work. Circa 1570.

No. 476.

PENDENT BADGE OF AN ORDER, in enamelled gold. Probably of a Knight of Malta. The jewel is formed from a plate of gold of scalloped or quatrefoil shape, in the centre of which is a circular medallion, embossed so as to assume a convex shape on one side and a concave one on the other. The convex side is ornamented with a white cross on a blue ground, the border or margin filled in with coloured flowers painted on a ground of white enamel. The concave medallion has a minute painted subject of St. John the Baptist preaching to his disciples, and pointing to Christ, who appears in the distance advancing towards them. The border compartments similarly enriched with minute painted flowers. These designs are executed on an uniform ground of white enamel. Date, second half of the seventeenth century.





XI.

ANTIQUE GREEK PAINTED VASES.

IN respect of beauty of form, Ancient Greek Pottery is unrivalled. Colour there is none; and it never seems to have seriously occurred to the Ancients, that pottery could be made a vehicle for colour. It is scarcely too much to say that every Greek vase is perfectly adapted to its use, and that, notwithstanding the absence of the adventitious charms of colour, it is as beautiful as that use will allow of.

The history of Greek art pottery is to be gleaned only from the ware itself. The beginnings of the art are lost in the depths of mythic antiquity; the earliest works, the vases often designated Greco-Phœnician, though generally found in Italy—have a decidedly Asiatic character; and it is probable that the ancient Greek colonies of Asia were the earliest seats of ceramic art properly so-called. All the specimens of the red and black Greek painted pottery are found in tombs: it having been the ancient practice to surround the corpse with vases containing libations, &c.; and perhaps in some cases to deposit in the tomb as marks of affection or respect, the finest specimens of the potter's art, which had been the admiration of the individual when alive. Specimens of this pottery, wonderfully similar in design and technical characteristics, are found alike in Greece proper, at Athens

and Corinth, at Vulci and Chiufi in Central Italy, and in Campania in the extreme fouth; in Sicily, Afia, Africa, and in the Crimea even—everywhere in fhort where Greek civilization at any time penetrated.

Moſt authorities are agreed in referring the firſt beginnings to about A.C. 700, and the final *décadence* and the diſcontinuance of the manufacture to the ſecond century before Chriſt. This term of about five hundred years, aſſigned as the duration of the period of production of the painted wares, is probably ſufficiently near the truth, is quite ſufficient to account for the extreme perfection to which this pottery had arrived, and would even ſeem an inordinate time, when the general uniformity of ſtyle diſplayed from firſt to laſt is conſidered.

Nothing is ſimpler or more obvious than the technical formative proceſſes employed. Nineteen out of every twenty Greek vases were ſimply thrown on the potter's wheel, and, generally ſpeaking, there is little difference betwixt the ancient and modern proceſſes of production. The ancient workmen, however, were gifted with wonderful manual ſkill; throwing on the wheel, and the ſubſequent turning of the piece on the lathe, were carried to a pitch of perfection far beyond even the moſt laborious and commendable efforts of modern potters; the exquisitely ſmooth and poliſhed ſurface of the red clay, indeed, ſeen on Greek vases, is due, not to any ſuper-added glaze, but to the poliſh communicated to the ſurface on the lathe before the pieces were fired.

The decoration of the ware was executed excluſively by two diſtinct media:—Firſt, a black vitreous enamel or true glaze; and ſecondly, *engobes* or variously-tinted clays, applied to the ſurface in a liquid ſtate. The black glaze is painted on the ſurface of the ware in a liquid ſtate like any other pigment, and then vitrified by the heat of the furnace. It is a diſtinct and notable characteristic of the ware. We do not know the ſecret of its compoſition, and conſequently it has never been ſucceſsfully reproduced.

It is a beautiful pigment, in appearance more like a refinous varnish than a true enamel; and not the least remarkable characteristic is its extreme thinness: in this respect, it exceeds all other coverings applied to pottery, and this quality is one of very high value in an artistic point of view; inasmuch as the delicate contours and mouldings of the pieces are absolutely unchanged by the glaze, which, in almost every other pottery, alters and vitiates the forms by its thickness.





CATALOGUE.

XI.—ANTIQUE GREEK PAINTED VASES.

No. 530.

EECYTHUS. Height, 13 in.; diam., $5\frac{1}{4}$ in. Black figures on red ground. *Early or archaic* style. Subject, probably the combat of Hercules and Telamon with the Amazons. The figures are painted round the side or drum of the vase, and represent three warriors fighting with three Amazons. The foremost warrior is engaged with an Amazon, who is apparently overcome, and is kneeling on one knee; both are in the act of hurling their spears. Behind the first warrior is another in the same attitude, and behind the fallen Amazon are two of her companions, also in the act of hurling their spears. The principal warrior has a cuirass and a large oval or Bœotian shield; the figure behind him has a helmet and a circular shield, and is apparently nude. The Amazons have helmets with lofty crests, cuirasses, scanty drapery reaching partly down the thighs, and circular shields with devices, one of which is a bended leg; the others of uncertain signification. The faces, arms, and legs of the Amazons are coloured white by an engobe applied on the black glaze, and some of the devices on the shields and other details have apparently been coloured red, also on or over the black glaze; but the red pigment has disappeared, leaving only a dull mark where it was applied. The neck of the vase is decorated with zones of

ornament of the usual patterns. The shape of this piece is in keeping with its early date; the body of the vase being much wider than that of the more recent or more characteristic Athenian *lecythus*. The present specimen is one of the largest of this class of vases. Its date is probably circa 500 before Christ.

No. 531.

ROCHOUS OR JUG, with compressed trefoil lip. Height, $8\frac{1}{4}$ in.; diam., $5\frac{1}{2}$. Black figures on red ground. *Archaic* style, circa 500 A.C. The subject is on the front of the piece, and is included within a square compartment or tablet. The ground of the picture is left in red—the rest of the surface covered with the black glaze. A male figure, nude, with the exception of a drapery round the loins, clasps a draped female figure round the waist; the latter appears to be struggling playfully to free herself. The face and arms of the female are coloured white, and the hair of both figures is bound round with a filet in red or crimson. In the background is the spreading vine. This subject, which, in spite of the *archaic* stiffness, is characterized by great elegance and truth of action, belongs evidently to the class of *Dionysiac* or Bacchanalian representations.

No. 532.

MALL GLOBULAR BOTTLE — “Aryballos.” “Early” style—circa 650 to 550 B.C. Pale drab-coloured *terra-cotta*, painted with a zigzag pattern in black, on the shoulder of the piece; the rest of the body of the vase surrounded with narrow, horizontal, parallel lines or zones. Height, $2\frac{3}{4}$ in.; diam., $2\frac{3}{4}$ in.

No. 533.



ALPIS OR THREE-HANDLED WATER VASE.

Circa 400 B.C. "Beautiful" Greek style. Figures in red on black ground. On the shoulder of the vase, within a compartment, is a Bacchanalian representation, consisting of two groups, of two figures each. On the right, a naked faun stands playing the double flute, and a draped female is dancing; betwixt them is an altar or cippus. On the left, a draped bacchante, holding a thyrsus in her hand, is advancing towards a faun, who is in a grotesque dancing attitude. A most beautiful vase. Height, 11 in.; diam., $8\frac{1}{2}$ in.

No. 534.



TWO-HANDLED TAZZA OR CUP—"Cylix."

"Fine," or "perfect" Greek style. Circa 400 B.C. Nola ware. In the centre of the bowl is a medallion or circular compartment surrounded with a border of fret-work, and containing a figure of a beautiful youth clad in a voluminous cloak or mantle; his head encircled with a wreath, and with long pendent filets or ribbons. He is in a momentary attitude, bending forward in the endeavour to catch a hooked stick, which appears to have fallen from his grasp.

No. 535.



UG OR EWER—"Olpe." "Perfect" Greek style.

Circa 400 B.C. Red figures on black ground. Found at Nola. Subject, a composition of three figures, probably a scene from a tragedy. In the centre, a draped female figure holds out a patera towards another, who, clad in a voluminous mantle or mourning robe, and with an expression of defer-

ence, advances towards her. On the other side, a grave and majestic male figure, with a wand or staff, stands regarding the other two. On the side, under the handle, is an elegant composition of *palmette* ornament. The design and execution of this vase are, alike, of the highest merit, and the enamel glaze is of the dark lustrous character for which the Nola wares are so specially noted. Height, including handle, 9 in. ; diam., 6 in.

No. 536.

INE-JUG—"PROCHOUS." "Perfect" Greek style. Nola ware. Circa 400-350 B.C. A beautiful specimen of the plain black ware, the enamel glaze being of great perfection. Height, 7 in. ; width, 5 in.

No. 537.

MPHORA. "Perfect" Greek style. Found at Nola. Circa 400 B.C. Red figures on black ground. This beautiful vase is painted with subjects on both sides. In front, a draped female figure is presenting a helmet to a young warrior, who carries a large circular buckler, on which is a device of a serpent, and a lance with the point downwards. On the opposite side is a single draped figure of a bald middle-aged man, with a crooked walking staff or stick in his hand. Height, 13½ in. ; diam., 7¼ in.

No. 538.

IMILAR VASE; also from Nola; precisely the same arrangement of the figures is seen as on the preceding specimen. The characters are, however, different. In front, a draped female figure, with large wings ("Nike," or Victory), is haranguing or addressing, apparently in an attitude of

expostulation, a young man clad in a simple mantle, and who with one hand points down to the ground. On the opposite side is a draped youthful figure in a walking attitude, holding a knotted walking staff. Height, $13\frac{1}{2}$ in.; width, 7 in.

These splendid vases are of the highest quality both in "*technique*" and design, and are in a perfect state of preservation. They were probably specially intended as sepulchral amphoræ.

No. 539.



GRAND NOLAN AMPHORA, with twisted handles. "Perfect" Greek style. Circa 400 B.C. This splendid vase is painted with a subject on each side: on the one, a youthful warrior, holding two spears in his hand, is receiving a libation from a draped female; behind her, and separated from the group by a doric column, stands "Nike" or Victory, with a buckler, on which is a device of a chariot wheel. On the opposite side, a warrior wearing a helmet with ear or cheek plates, and holding a large shield, stands before a low altar, on the side of which is represented a bull's head, whilst a fire is burning on its summit. He holds in his hand a patera over the altar; whilst a draped female pours a libation into it from an *ænochoe*. Behind him stands another draped figure with outstretched hands. Under the handle and round the neck, the vase is painted with beautiful *antefixial* scroll ornaments. The lip is encircled with a bold olive wreath and a painted egg-and-tongue moulding. The figures stand on a band or zone of *meander* or key ornament. Height, 22 in.; width, $11\frac{1}{4}$ in.

These subjects evidently represent a warrior about to depart on a journey or expedition, and have probably a sepulchral import, as an allegory of the departure of the soul on its wanderings.

No. 540.

WER, probably an oil cruet—"Prochous." Fine Nola ware. "Perfect" Greek style. Circa 400 B.C. This beautiful specimen, in perfect preservation, is painted red on back ground, with two female draped figures, one of whom (probably Venus) is presenting a mirror to the other. Extreme height, $9\frac{3}{4}$ in. ; diam., $7\frac{1}{4}$ in.

No. 541.

UG OR EWER—"Prochous." An exquisite specimen of the later Greek style. Circa 300 B.C. In the centre of the composition, Venus, richly attired, seated on a folding stool, holds in one hand a patera and in the other an object resembling a flower, which appears to be suspended from a double cord or filet. On the left, Cupid, nude, with splendid wings, holds in one hand a heart-shaped fan with a long handle, and with the other presents a lily to Venus. On the opposite side a nude youthful figure or genius presents a mirror to the goddess. The opposite side of the vase, under the handle, is filled with an elaborate composition of "*antefix*" or honeysuckle ornament. The red figures on black ground are copiously heightened and adorned with white and yellow. On the shoulder and neck of the piece is a zone of egg-and-tongue ornament, and a pattern of inverted rays in white. Height, 13 in. ; diam., 4 in.

No. 542.

LASK OR BOTTLE, with handle and narrow neck—"Aryballos." Later Greek period. Circa 300 B.C. In front, Cupid, with magnificent wings, and richly adorned with strings of pearls, is seated on a rock, holding

a heart-shaped fan. A female draped figure advances towards him, carrying in one hand a patera, apparently full of fruit, and in the other holds a tambourine, with pendent ribbons. Above, in the field, betwixt the figures, a girdle or cestus is seen suspended. Height, $10\frac{1}{2}$ in.; diam., $4\frac{1}{2}$ in. Elaborate *antefixial* ornamentation under handle.

No. 543.

LASK—"Aryballos." Period of the "*décadence*." Circa 250 B.C. A semi-nude female figure, seated in a chair, offers a patera to a bacchante, who stands before her, holding a thyrsus in one hand and a basket in the other. The semi-nude female, probably Venus, also holds a diadem of pearls in her right hand. Wave scroll and fluted ornament round neck and shoulder of the piece. Elaborate *antefixial* ornament under the handle. Height, $9\frac{3}{4}$ in.; diam., $4\frac{1}{2}$ in.

No. 544.

MALL CIRCULAR DISC-SHAPED VESSEL, with loop handle and projecting spout—"Afcos." In the summit, a concave opening pierced with small holes to serve as a strainer. Painted with three couchant panthers. Circa 400-300 B.C. This piece may either have been an *unguentarium*, or vessel for perfumes, an oil pot or lamp feeder, or a lamp itself. Diam., $3\frac{3}{4}$ in.

No. 545.

IFORM AMPHORA. Period of "*décadence*." Circa 250? B.C. The subjects of this vase have reference to the games. On one side are three standing figures: the centre one, a bearded man clad in a rich tunic, his head

encircled with a laurel or olive wreath, and holding in one hand the double flutes. He is conversing with a nude youthful figure, who holds up a discus or quoit. On the other side of the centre figure stands another nude youth, holding a dumb-bell in one hand, and two spears in the other. The opposite side of the vase has two semi-nude youths, apparently in conversation, one having a walking-stick or staff in his hand. Height, $16\frac{1}{2}$ in.; width, 10 in. Bands of fluted and *antefix* ornament round the neck, and a bold olive wreath enriches the bevelled lip of the vase.

No. 546.



TWO-HANDLED VASE—"Pelice." "Late" period. Circa 300 B.C. The decoration is executed in white "*engobe*" colour, applied on the surface of the black glaze, which was painted entirely over the piece. In front, on the shoulder of the vase, betwixt horizontal bands of egg-and-tongue ornament and pearls, is a head or bust of Cupid, with outstretched wings, flanked by tufts of scroll foliage. The details are executed on the white ground in yellow, warm orange brown, and red. Height, $8\frac{3}{4}$ in.; width, $5\frac{1}{2}$ in.

No. 547.



SMALL OVIFORM VASE, without handle—"Alabastron" or "Cymbe." "Late" period. Circa 250 B.C. Ornamentation in white "*engobe*" colour, on the black glaze, with zones of red, pale blue, and pale yellow. The body of this simple yet elegant piece is covered with a wide zone of reticulated lozenge pattern, above which is a wave scroll ornament. The neck is enriched with vertical flutings. Height, $6\frac{1}{4}$ in.; width, $3\frac{1}{4}$ in.

No. 548.

MALL GLOBULAR TWO-HANDLED VASE, with cover—"Thymaterion." "Late" period. Circa 250 B.C. Decoration in white "*engobe*" on the black glaze. The body of the vase painted in front with a female head betwixt tufts of scroll foliage; above and below it, the vase is encircled by two zones of egg-and-tongue ornament, and a running scroll pattern. The cover is enriched with a *meander* or fret ornament. Height, 4 in.; width, $3\frac{1}{2}$ in.

No. 549.

YRIFORM VASE, without handle—"Cymbe." "Late" period. Circa 250 B.C. Decoration in white "*engobe*" on the black glaze. The body of the vase in front painted with a female bust, probably Venus, flanked by elaborate scroll work; and with a zone of egg-and-tongue ornament. The neck enriched with vertical fluting. Height, $6\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in.

No. 550.

ASE—"Cymbe." The "pendant" of the preceding piece, and in every respect similar.

No. 551.

WO-HANDLED CUP OR TAZZA—"Cylix." "Late" period. Circa 250 B.C. Decoration in red "*engobe*" painted on the black glaze. On the inside of the bowl is a swan, surrounded with a bold wreath or chaplet of olive leaves. The under side has also a bold olive wreath. Height, $2\frac{7}{8}$ in.; diam., $7\frac{1}{2}$ in.

No. 552.

ELL-SHAPED VASE—"Cantharos"—with knotted or twisted handles; the lower part enriched with flutings in relief. "Late" period. Circa 250 B.C. Round the neck or shoulder of the piece is a wreath of ivy leaves painted in yellow "*engobe*." Height, 6 in.; width, $5\frac{3}{4}$ in.

No. 553.

IMILAR BELL-SHAPED VASE. Around the neck, a wreath of olive leaves painted in white on the black enamel surface. Height, 6 in.; width, 6 in.

No. 554.

MALL EWER OR CRUET—the lower part cylindrical or box-shaped. "Prochous." "Late" period. Decoration in white "*engobe*" on the black enamel ground. The body of the piece surrounded by a vine wreath. Height, $6\frac{1}{2}$ in.; width, $3\frac{3}{4}$ in.

No. 555.

LMOND-SHAPED CRUET OR "PROCHOUS." Fawn-coloured *terra cotta* ground. Painted with a bird. Height, $6\frac{1}{4}$ in.; width, $2\frac{1}{4}$ in.

No. 556.

MALL UNGUENTARIUM—"Cymbe." Decoration in white and yellow on black glaze. Painted with a bird betwixt tufts of foliated ornament. Height, $4\frac{1}{2}$ in.; width, $2\frac{1}{2}$ in.

No. 557.



SMALL GLOBULAR BOTTLE—"Aryballos." "Late" period. White decoration on black ground. Round the shoulder is a beautiful wave scroll pattern. Height, $3\frac{1}{4}$ in.; width, $2\frac{1}{2}$ in.

No. 558.



SMALL LECYTHUS. "Perfect" Greek period. Painted with "*antefixial*" ornament. Black on a red ground. Height, 4 in.; diam., $1\frac{7}{8}$ in.

No. 559.



GROUP OF THREE SMALL VASES, with covers, united together, and with an upright loop handle in the centre. "Late" period. Painted with "*antefixial*" ornament. Extreme height, $5\frac{1}{4}$ in.; diam., 6 in.





XII.

“ART BRONZES.”



WITH the Ancients, bronze was esteemed the most excellent of all vehicles for ornamental sculpture, and from the humblest utensil to the greatest colossal statue, it was in constant use. Owing to the great durability of the material, many ancient bronzes have survived the vicissitudes of time, and, after slumbering for centuries in the ground, have been again brought to light, and sedulously preserved by collectors. The superficial oxidation of the metal—induced by long exposure to the atmosphere or by contact with the soil, when, as is frequently the case in antique bronzes, it assumes the shape of a hard, compact, crystalline crust of very varied tints of green, blue, or red—is highly esteemed, not only as the best evidence of antiquity, but also for its intrinsic beauty: this natural rusting or oxidation is called the *patina* of the bronze; it cannot be produced by artificial means, and although fraudulent imitations of some varieties are frequently made, it is generally very easy to detect the imposition. Such imitations are generally produced by the action of acids on the metal, aided by resinous varnishes, which are easily soluble, and are soft or friable in texture.

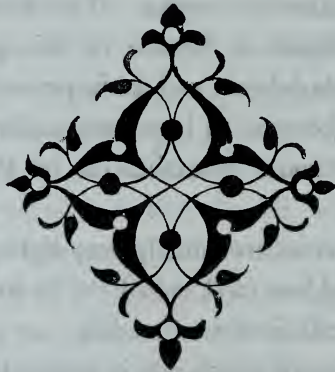
Mediæval or *cinq-ue-cento* bronzes were at their first manufacture usually tinted or lacquered with coloured varnishes; and,

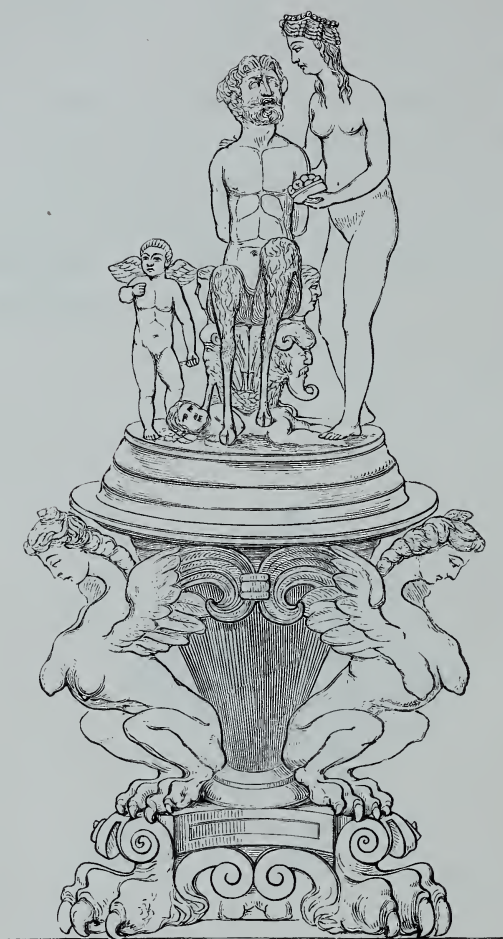
although they have very rarely acquired the natural or true *patina*, have still by the lapse of time, inducing gradual chemical changes in the material, assumed peculiar and very agreeable tones and qualities of surface, which are almost as difficult to imitate as the antique *patina*.

In the fifteenth, sixteenth, and seventeenth centuries, Florence was especially noted for the fabrication of art bronzes; so much so, that "Florentine bronze" has now become a generic term applied to all minor Italian works of the *cinque-cento* and later periods in that material. Reproductions of antiques, reduced copies from celebrated works, and original compositions on a small scale, were often executed by the most celebrated sculptors of the epoch. The Pisani, Donatello, Lorenzo Ghiberti, Verocchio, Baccio Bandinelli, Benvenuto Cellini, and Giovanni Bologna, are a few of the great artists of whom, it is possible, we thus possess many small and unknown works. The immense number and variety of minor objects in bronze of this period, often distinguished by admirable delicacy and spirit, prove that the production of such works had become an important and recognized industry, analogous to the bronze manufactures of Paris at the present day.

Cinque-cento bronzes are usually very light; being cast hollow by a process now seldom used, called "*à la cire perdue*"—that is to say, they were cast from wax models; or rather from models, the superficial coating of which was in wax, whilst the interior part or *core* was of some infusible material, such as plaster, a species of *terra-cotta* or stucco. After the mould, or matrix in which the bronze was to be cast, was made around the model, the wax was melted away by the application of heat, and a cavity thus left betwixt the *core* and the mould, into which the melted metal was poured, taking the place of the wax. The castings by this ancient process were, generally speaking, far more perfect than those by the modern and more expeditious methods—every touch of the

modelling tool of the artist on the surface of the soft wax being reproduced in the metal with the utmost delicacy and precision—whereas at the present day the practice of sand casting produces only rough casts, which require retouching and polishing up with the chasing tool—a process seldom or never, on account of the trouble and expense, performed by the sculptor or original author of the work, but unfortunately nearly always confided to mere workmen, whose unintelligent labours too often result in the entire sacrifice of the spirit and truth of detail of the original work, to the attainment of a laboured and mechanical finish, in which art has no concern.





No. 600. Florentine *cinque-cento* Bronze Inkstand.



CATALOGUE.

XII.—BRONZES.

No. 600.

INKSTAND, "*Calamaio.*" Florentine *cinque-cento* bronze. On a triangular plinth, supported on lions' feet, are three sitting sphynxes with outstretched wings, coupled together; a circular moulded rim or margin rests on their heads and wings, within which is placed a funnel-shaped glass for ink. The cover forms a richly-moulded pedestal, on which stands a group of statuettes representing Pan or a satyr, seated, with his hands bound behind him; Venus or a nymph, standing near, offers him a basket of fruit; and Cupid, standing on the opposite side, is in the act of shooting an arrow. This splendid bronze dates about 1530. (From the Bernal Collection.) Entire height, 14 in.; height of statuettes, $6\frac{1}{4}$ in. (*See engraving.*)

No. 601.

INKSTAND. Florentine *cinque-cento* period. A statuette of Pan or a satyr, in "*ronde boffe*," is seated cross-legged: in one hand he holds a two-handled vase or inkstand, and in the other a cornucopia intended to hold the pen. This fine bronze is of the first half of the sixteenth century, and has a splendid colour or *patina*. Height of figure, if erect, about 12 in.

No. 602.

ROUP. Florentine bronze. Samson slaying a Philistine. Date, first half of sixteenth century. Proportion of figures, about 12 in. high.

Nos. 603 and 604.

AIR OF BRONZE VASES. Florentine work. Circa 1700-20. Height, $14\frac{3}{4}$ in. These vases, though in general style and aspect they resemble analogous works of the early *cinque-cento* period, belong, nevertheless, to the eighteenth century—the details of ornament being decidedly of the Louis XIV. style. They are splendid examples of highly-finished workmanship, the chasing being of the utmost finish and precision, whilst the natural colour of the bronze is of a beautiful tender olive-brown tint. (*See engraving.*)

No. 605.

VAL FRAME IN BRONZE. Venetian or Florentine work. Circa 1570. Height, 12 in.; width, 9 in. Formerly a frame attached to a *benitier*, the cup having been fawn away. The design consists of bold strap-work ornament, picked out in gold, with cherubs, lions' heads, pendent garlands, &c., in high relief; and the upper part is flanked by two standing angels in *alto rilievo*; at the top is an escutcheon, with the emblem of a pelican in her piety, and the motto, "*Semper ardentius.*" (From the Rouffel Collection.)

No. 606.

MALL ANTIQUE BRONZE BUST OF HERCULES. Of fine Roman work of the Augustan period. The *patina*, unfortunately, is not well developed,



No. 603. Florentine Bronze Vase, circa 1700-20.

probably from the bronze having long lain in a boggy foil, or in the bed of a stream. The square pedestal is of antique workmanship, though it did not originally belong to the bust; it is ornamented with a fret or *meander* ornament, inlaid in silver. Height, exclusive of pedestal, $3\frac{3}{4}$ in.

No. 607.



SMALL ANTIQUE BRONZE PORTRAIT BUST.

An exquisite miniature work in bronze, in all probability of the Augustan period, and perhaps a portrait of some member of the Imperial family. It is elaborated with all the perfection of an antique cameo, and is covered with a beautiful dark olive green *patina*. Height, exclusive of pedestal, 3 in.

No. 608.



BUST OF OUR SAVIOUR. A highly-finished Florentine "*cire perdue*" bronze of the *cinque-cento* period. Purchased in Florence in 1859.

No. 609.



STATUETTE OF A SLAVE OR PEASANT, seated, with a mantle bound round him. An Italian *cinque-cento sur-moulage* of an antique bronze. Purchased at Genoa, 1859. Height, 6 in.

No. 610.



TRIANGULAR INKSTAND, the cover surmounted by a statuette of St. Paul. Florentine bronze of the *quattro-cento* period. From the Collection of the Marchese della Gherardesca, Florence, 1859.

No. 611.



VAL BRONZE INKSTAND, with cover, the lower part in the shape of an antique oval bath or cistern. On the cover, a recumbent nude female figure reading from a book, furrounded with utensils emblematic of literature and the arts. An elegant Italian *cinque-cento* bronze. Purchased in Rome, 1859.

No. 612.



TATUETTE OF VENUS OR PSYCHE, standing, the lower part of the figure draped. An Italian *quattro-cento* bronze; attributed to Giacomo Francia. Purchased in Florence, 1859. Height, about 9 in.

No. 613.



ENUS. A standing statuette; the left arm upraised, holding one end of a scarf or mantle, the other end of which is held in the right hand, and is supposed to be floating in the wind, forming an arch above the head of the figure. A highly-finished Florentine *cinque-cento* bronze. From the Collection of the Marquis della Gherardesca, Florence, 1859. Entire height about 18 in.

No. 614.



MALL BUST OF KING CHARLES II. An English contemporary bronze.

No. 615.



NTIQUE BRONZE STATUETTE OF VENUS. Roman period. Finely *patinated*. Height, 5 $\frac{5}{8}$ in.

No. 616.

BRONZE *BAS RELIEF PLAQUE*, formerly mounted as a "*pax*." Italian *quattro-cento* period; attributed to Sandro Boticelli. The Virgin, with the Child in her arms, standing on a balustrade in front of a throne or canopy, surrounded by angels and numerous figures of children, holding garlands. Height, $3\frac{3}{4}$ in.; width, $2\frac{3}{4}$ in.

No. 617.

BRONZE *BAS RELIEF PLAQUE*, for a *pax*—originally gilded. Italian *quattro-cento* period. Christ in the Sepulchre, supported by the Virgin and St. John. Height, $4\frac{1}{2}$ in.; width, 3 in.

No. 618.

SMALL CIRCULAR BRONZE *BAS RELIEF PLAQUE*. Italian *quattro-cento* work. Hercules sleeping, whilst Cacus is stealing an ox, which he pulls into his cave by the tail. Diam., $2\frac{1}{4}$ in.





XIII.

MISCELLANEOUS OBJECTS IN PRECIOUS MATERIALS.

Goldsmiths' Work and Decorative Metal Works in general.

CATALOGUE.

No. 651.

ASKET, formed of enamel *plaques* mounted in gold. German or Dutch. Early eighteenth century work. This costly object is in the form of a small square cabinet, standing on four chased knob feet. The front opens with two hinged doors, disclosing six small drawers, the metal fronts of which are richly chased with various animals, amongst which, dragons, panthers, crocodiles, &c., are conspicuous. The exterior of the piece is encased with seven large, and numerous smaller, *plaques* of enamel in brilliant colours on white ground. The larger *plaques* in front represent respectively—Venus bathing, surrounded by *Amorini*, intended as an allegory of water; and the companion subject, an allegorical representation of fire, impersonated by an aged figure in a red mantle, accompanied by *Amorini*, seated round a fire. At one end of the casket is a multifarious composition of Bacchus and Ariadne surrounded by bacchantes; and at the other, a nuptial procession, probably of Alexander and Roxana. At the back, the two *plaques* represent

Bacchus furrounded by *Amorini*, and an analogous composition of Flora. The summit of the sloped cover or roof has an oblong *plaque*, with a subject apparently of Venus and Adonis, and the sides of the cover are ornamented with *Amorini*, &c.; at the angles of the piece are four small pinnacles or pedestals, enriched with bouquets of flowers. This casket is an important and probably unique example of its kind. It was brought from the island of Java, when taken from the Dutch in the early part of the present century, and is said to have been given, early in the preceding century, as a costly present to some native prince. There can be little doubt but that this is a correct account; and this beautiful object may be regarded as one of the rarest and most costly *bijoux* that the epoch could produce. The enamels are in the finest state of preservation, of unusual size, and high finish, and are of the kind known as the Dresden *tabatière* enamels. Height, $5\frac{1}{2}$ in.; length, $4\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in.

No. 652.

 SMALL CASKET, with arched cover in silver gilt, enriched with foliated scrolls in silver *appliqué* filagree work, filled in with coloured enamels. Circa 1600. German work. Length, 5 in.; width, 2 in.; height, $2\frac{3}{4}$ in.

No. 653.

 SMALL SQUARE CASKET, of similar work and period. In the interior of the lid, is a most elaborate lock in blued steel, and at the bottom an engraving of a marriage subject. Length, $2\frac{7}{8}$ in.; width, 2 in.; height, $1\frac{3}{8}$ in.

No. 654.

 SMALL SQUARE COFFER OR CASKET, in silver filagree wire-work. It is mounted on a raised stand,

also in filagree. German. Second half of sixteenth century. Length, $4\frac{1}{4}$ in.; width, $2\frac{1}{4}$ in.; height, $3\frac{1}{4}$ in.

No. 655.

YLINDRICAL BEAKER, in rock crystal. The under part and foot *gadrooned*; the sides richly engraved with scroll foliage. Italian *cinque-cento* period. Height, 6 in.; diam., $2\frac{1}{4}$ in.

No. 656.

YLINDRICAL CUP AND COVER, in silver gilt, facet cut, set with jewels, consisting of large *cabochon* garnets; large spinel rubies; fossil turquoises, topazes, "*perles baroques*," and thirty-seven antique and *cinque-cento* cameos. This sumptuous piece is of seventeenth century work, and is most likely of Swedish or Danish origin. Height, $12\frac{1}{2}$ in.; diam., 7 in.

No. 657.

INIATURE SALT-CELLAR, in silver. Hexagonal pedestal-shaped, on three ball feet, engraved with oval medallions of classical heads, flowers, &c., in the style of Theodore de Bry. German. Circa 1600. Height, $1\frac{1}{4}$ in.

No. 658.

LACON, with stopper in amber, decorated with a frieze of marine deities carved in high relief. German work. Second half of seventeenth century.

No. 659.

ONBONNIÈRE. White enamel on gold, painted with spirited arabesques in colours. Circa 1700. This

beautiful box is probably the work of one of the celebrated watch enamellers of the period of Louis XIV.

No. 660.

IRCULAR SNUFF-BOX, in pale fardonyx mounted in gold. The lid enriched with a greyhound in a fitting position, in minute Roman mosaic. Diam., $3\frac{1}{4}$ in.

No. 661.

IRCULAR SNUFF-BOX, in porphyry, mounted in gold, the lid enriched with an antique Silenus mask, in Roman modern mosaic. Diam., $2\frac{7}{8}$ in.

No. 662.

OVER OF A MISSAL OR SERVICE-BOOK, enamel on copper, with margin in ormolu. Dutch? Circa 1660. In the centre of each cover is an oval *cartouche*: one containing the Virgin and Child and St. John with a lamb, in a landscape; the other, the Visitation of Elizabeth. *Amorini* in *camaieu* flank the *cartouches*, and the rest of the cover is filled in with elaborate flower and scroll work. The ground is of white enamel, On the back are allegorical figures of Hope and Charity, within *cartouches*. (From the Debruge-Dumefnil Collection.) Dimensions of the cover, opened out: width, 6 in.; height, $4\frac{3}{8}$ in.

No. 663.

ENITIER, in rock crystal, decorated with *relievi* in enamelled gold, set with rubies and turquoises. Italian work. Circa 1570. The cup of the *benitier*, hollowed out of a block of crystal, is attached to the bottom of a

large oval *plaque* or tablet, likewise in crystal. The margin of this *plaque* is bordered with heart-shaped ornaments cut in the mass, in the centre of each of which is inserted a fine turquoise. The centre of the tablet is occupied by an *appliqué relievo* picture in gold, representing the rood or crucifix; our Saviour on the cross, with the Virgin and St. John. The draperies of the figures are enriched with the most vivid translucent enamels, and the cross is set with a series of precious table rubies. This splendid specimen of the goldsmith's art is probably of Florentine origin. Height, 12 in.; width, $6\frac{1}{4}$ in. (*See engraving.*)

No. 664.



ASE OR FRAME FOR A MINIATURE, in enamelled gold, the front formed by a *plaque* of rock crystal, the back perforated in open work; the design is an elaborate interlaced cypher standing on two palm branches, and surmounted by a ducal coronet; a plain narrow border surrounds it. The work is in gold, enamelled white, and touched with black. On the band of the coronet, above the cypher, is inscribed, "*Ces noms inséparables;*" and on the border the following verse: "*Ce chiffr' entrelassé fait moins voir de mélange que ne fait les réplis de nos cœurs bien unis, n'y l'envie du temps jamais par un échange ne pourra pas troubler l'amour de ma Philis.*" French. Circa 1670. The edge or margin is surrounded by a twisted cord, also enamelled white and black. $2\frac{3}{4}$ by $2\frac{1}{8}$.

No. 665.



VAL GOLD SNUFF-BOX, the surface arranged in panels of "*verniss*" in imitation of lapis lazuli; on the lid is an enamel miniature of Louis XIV., by Petitot, or of his school. The gold mounts are chased in the highest style

of early eighteenth century art; the ornamentation, in varicoloured gold, consists of *rococo* scroll and *cartouche* work, *Amorini*, bouquets of flowers, garlands, &c. This splendid box is probably one of the most sumptuous and tasteful works of its kind ever executed. Length, $3\frac{1}{2}$ in.; width, $1\frac{3}{4}$ in.; depth, $1\frac{1}{2}$ in.

No. 666.

BLONG GOLD SNUFF-BOX, inlaid with panels of lapis lazuli. In the lid is an enamel miniature of a lady, by Petitot, the margins of the box set with seed pearls. A splendid *tabatière* of the Louis XIV. period. Length, $2\frac{1}{8}$ in.; width, $1\frac{3}{8}$ in.; depth, $1\frac{1}{8}$ in.

No. 667.

IRCULAR SNUFF-BOX, of dark shell, inlaid with parallel stripes of gold. In the lid, an oval miniature on ivory, of a lady in the costume of the period of Louis XVI. French. Diam., $2\frac{1}{2}$ in.

No. 668.

IRCULAR SNUFF-BOX, in light yellow shell, *piqué* with small gold stars. On the lid, a miniature on ivory of a lady. Period of Louis XVI. Diam., $2\frac{1}{2}$ in.

No. 669.

QUARE *PLAQUE* of *Avanturine* glass, set in a narrow gold margin, and with a loop for suspension. On one side is a painting in oil of St. Theresa? kneeling; above, in the clouds, an angel with a dart. Spanish or Italian sixteenth century work. Height, $2\frac{1}{2}$ in.; width, $2\frac{1}{4}$ in.

No. 670.

IRCULAR SNUFF-BOX in black shell, the lid set with a miniature portrait of a lady. French—period of Louis XVI. Diam., 3 in.

No. 671.

OLD SEAL, set with a garnet, engraved with a shield of arms. The mount or handle of the seal is in the form of a Maltese cross. Originally enamelled. Italian seventeenth century work.

No. 672.

IRCULAR SNUFF-BOX in Dresden porcelain, mounted in gold, the exterior painted with hawking subjects; in the interior of the lid a highly-finished miniature of a lady in the character of Flora. Circa 1740. Diam., $2\frac{3}{4}$ in.

No. 673.

OVAL SNUFF-BOX in Dresden porcelain, the exterior painted with *Amorini*; on the under side of the lid a miniature of a lady reclining on a couch. The mountings in gold richly chased.

No. 674.

SMALL CASKET, formed of slabs of agate or jasper, mounted in silver gilt. German work. Circa 1560–1600. Length, $3\frac{1}{2}$ in.; width, $2\frac{3}{4}$ in.; height, $2\frac{1}{2}$ in. This casket, like the others of analogous design in this Collection,

was doubtless intended as a wedding present, and it is not unlikely that it may have been intended to contain the ring. The design is very chaste and simple, and the workmanship of unusual solidity and finish.

No. 675.

 CARVED COCOA-NUT DRINKING CUP, mounted in silver. This quaint piece is mounted as a species of *rhyton*; the stem or handle is formed by a bull's head. The silver margin of the cup and the vertical bands connecting it with the stem are engraved with elegant arabesque ornaments. The *relievo* subjects carved on the surface of the nut are three in number—two of them represent the history of Lot and his daughters; and the third, Bacchus with attendant satyrs. German work. Circa 1550.

No. 676.

 OLD ENAMELLED WATCH. French work. Circa 1640-50. Diam., $2\frac{1}{4}$ in. The entire exterior of the case is covered with painted subjects. On the circular lid in front is a medallion picture of the Virgin and Child, with St. Elizabeth and Joseph, after Rubens; and the corresponding miniature on the opposite side of the case is the Virgin and Child, after Mignard. The margin or circular edge of the watch is painted with a continuous band or frieze, in which the Massacre of the Innocents, the Flight into Egypt, and the "*riposo*," are also given. The inner sides of the case contain respectively portraits of Louis XIII. and of Cardinal Richelieu, painted in the highest style of miniature art. This magnificent watch is certainly one of the very finest old French enamelled watches in existence, and must have been made for some great personage

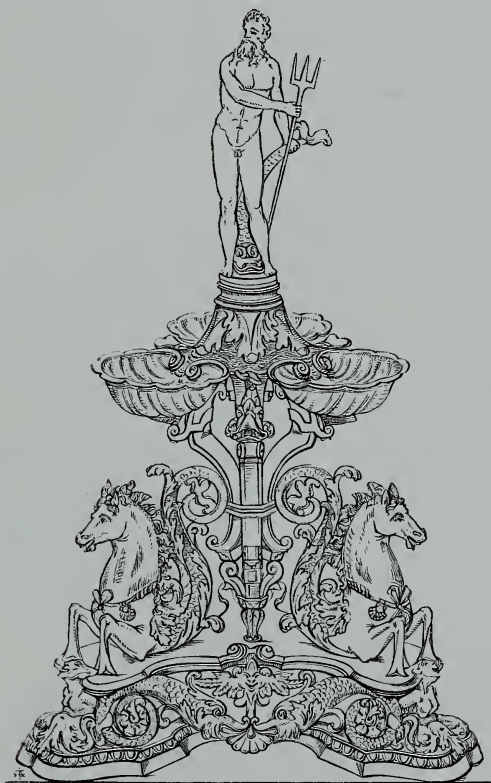
of the Court. Although the enamel colours are less deep and lustrous than those of the fine time of Petitot, the execution and design of the subjects are quite up to the level of this great artist.

No. 677.

 UGSBURG CLOCK, in ormolu. Circa 1570. Entire height, $16\frac{1}{2}$ in.; width across the base, $10\frac{1}{4}$ in. This splendid specimen is of the usual form—namely, an oblong upright time-piece, with semi-detached angle columns, and wide moulded base, resting on four grotesque feet. At the summit is a cornice, above which are two heights of perforated galleries, the lower one representing an open arcade; the roof or cover is domical or ogee-shaped, and crowned by an obelisk. The clock has in all eight separate dials, and is profusely ornamented with arabesque ornamentation and allegorical figures, chased or engraved with the *burin*.

No. 678.

 ENTRE PIECE, SALT-CELLAR, OR “*DRA-
GEOIR*,” in gilt bronze and silver. Italian, probably Venetian, work. Circa 1570. Height, $14\frac{3}{4}$ in. On an elaborate triangular base of strap-work ornamentation, dolphins with interlaced tails, sirens, &c., are posed three marine horses, with tails ending in rich foliage; these surround a central stem or column of open work, and on the summit rest three shell-shaped bowls in silver, with silver dolphins in the angles; the summit of the piece is crowned by a statuette of Neptune with his trident. The piece is very richly gilt, and the chasing is in the highest degree vigorous and artistic. (*See engraving.*)



No. 678. Salt-cellar in Gilt Bronze and Silver. Italian work, circa 1570.

No. 679.



VAL SNUFF-BOX. The ground, a chequered mosaic or marqueterie, of striped or ribbon agate and sardonix, *appliqué* on a ground of transparent agate, out of which the box itself is hollowed. On the lid is a small oval medallion in white Dresden porcelain, exquisitely painted with a bouquet of flowers in colours; this medallion is surrounded by a gold border inlaid with forget-me-nots, in turquoises, with leaves of green jasper, and tied with a ribbon of red sard. The margins of the box are bound round with gold filets. An exquisite specimen of German lapidaries' work of the second half of the eighteenth century.

No. 680.



OLD SNUFF-BOX, of "shaped" or irregular form, chased, with *rococo* architectural ornamentation. A splendid specimen of French gold chasing. Circa 1720.

No. 681.



LD FRENCH GOLD ENAMELLED WATCH. Circa 1670. The back of the cover painted with the triumph of Galatea, or tritons and a sea-nymph, with *Amorini*, sailing in a car drawn by dolphins.

No. 682.



SNUFF-BOX in black shell, with an oval enamelled miniature on gold, let into the lid. Portrait of a lady in costume of circa 1670, by Petitot.

No. 683.

AGGER AND SHEATH, with a knife and stylus inserted. The sheath is in gilt bronze, beautifully enriched with a relieve subject, chased and perforated *à jour*, representing a dance of death. On the back of the sheath is the date 1570. A fine specimen of a class of decorative weapons in use in Switzerland and Germany in the sixteenth century. Purchased in Rome in 1859.

No. 684.

ILVER-GILT DISH OR BOWL, with a medallion in the centre, containing a translucent enamel, representing the angelic salutation. The medallion is surrounded with a narrow band of vine leaves and grotesque birds, *en repoussé*; and the wide border is likewise richly ornamented in relief as a continuous frieze, the motives being wild or savage men, dressed in skins, and armed with clubs, lances, *parvoise* shields, &c., attacking various real and monstrous animals. These figures are relieved or detached on a diaper or trellis work of vine leaves. This very interesting and rare specimen of ancient goldsmith's work, though purchased in Rome, is of pure northern Gothic design, and is most likely of Flemish or German origin; it is probably not later in date than the last quarter of the fourteenth century. Diam., $8\frac{1}{2}$ in. (*See engraving.*)

No. 685.

RAGMENT OF AN ANTIQUE FRESCO PAINTING, cut from the wall of a tomb or other ancient Roman edifice. A female draped figure—the right arm extended, the left hand with the forefinger



No. 684. Silver Gilt Dish or Bowl, with centre medallion in translucent enamel.
Flemish or German work, circa 1380.

raised to the lips. She is habited in a pale green tunic, and yellow robe or skirt, opened on the thigh, and fastened by a fibula. The figure is detached, on a blue background. This beautiful figure, in almost perfect preservation, and retaining much of its original freshness of tint, probably formed part of a system of grotesque decoration of a room, the extremity of a scroll or *volute* being visible near the left foot. The fragment of stucco itself is of irregular shape, as it was broken off from the wall. From the fine style displayed, it is presumable that it is of the early Imperial epoch. Purchased in Rome, 1859.

No. 686.



ANTIQUÉ ROMAN MOSAIC, representing a mackarel. Length of the slab, 9 in.; height, 4 in. This most truthful and lifelike representation is effected by minute tesserae of coloured glass pastes; the background composed of tesserae on a somewhat larger scale, apparently in white marble. It is doubtless of the Roman Imperial age.

No. 687.



SIMILAR MOSAIC, representing a red mullet. Length of the slab, 8 in.; height, $3\frac{1}{2}$ in.

No. 688.



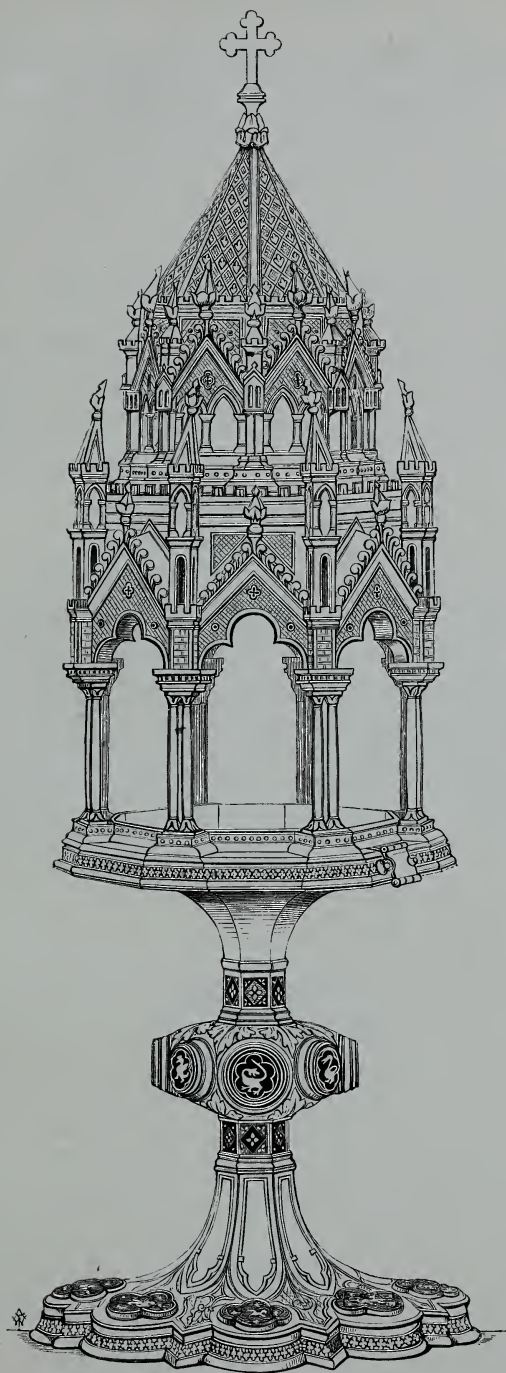
MONSTRANCE OR CIBORIUM for the custody of the Host, in copper gilt, enriched with *champlevé* enamels. Italian (probably Florentine) work, circa 1350. The general form of this splendid specimen of mediæval goldsmith's work is that of an octagonal turret of two stories, surmounted by a conical spire, and supported on a tall stem, with a knob in the centre. The entire design is of an architectural character, the various details being miniature reductions in metal of similar ones

in stone or marble displayed in the Italian Gothic churches of the period. Proceeding from the foot or base upwards, the latter is enriched with eight quatrefoil-shaped *plaques* of *champlevé* opaque enamel, *rapportés* or foldered on to the body of the foot, which is also octagonal in plan. The enamels, which are of highly finished workmanship and in perfect preservation, contain grotesque animals, birds, and rosettes; the designs or figures are in the gilt metal on blue, red, and green enamel grounds. The metal spaces of the base are engraved with arcaded panels and floriated scrolls. The knop is likewise set with eight small circular enamel *plaques*, also containing grotesque animals. The lower story of the body of the *ciborium* is formed by open arcades, surmounted by trefoil cusped arches and triangular canopies with *finials* and recurved crockets. The piers or supports of these arcades are slender coupled columns, which support square open-work piers of three heights of arcades, terminated in battlemented square pinnacles; the upper story, diminished in height and diameter, is of similar design to the lower one, the arcades only assuming the form of mullioned windows. Both stages are crowned with moulded and battlemented parapets. The conical roof or spire is richly ornamented with an engraved lozenge diaper, and terminates in a *finial* supporting a cross. The glass or crystal lining of this beautiful *monstrance* is alone wanting; in every other respect it is perfectly intact, and in a marvellous state of preservation. Purchased at Prato 1859, in which city or the neighbourhood it had undoubtedly always remained. Entire height, 15¼ in. (*See engraving.*)

No. 689.



CYLINDRICAL BOX, with cover, in bronze, suspended from a ring by chains. An antique Greek or Roman pyxis or toilet-box. The lid, sides, and



No. 688. *Monfrance* or *Ciborium* in Gilt Metal, enriched with *Champlevé* enamels.
Florentine work, circa 1350

bottom are ornamented with elegant turned mouldings, and the arrangement of the suspending chains, to which the loose lid and the box itself are both attached, is very ingenious. (From the Rogers Collection.) Diam. of box, $3\frac{5}{8}$ in.; height of ditto, $3\frac{5}{8}$ in.

Nos. 690, 691, and 692.

HREE OBLONG TESSERÆ, in bone or ivory, bearing abbreviated Latin inscriptions, of the antique Roman period. Tickets of admission to consular games, gladiatorial or theatrical entertainments.

No. 693.

IRCULAR BOWL OR PATERA, in silver. In the centre, in the inside, is a circular medallion containing seven small rosettes within circles, executed in high relief, "*en repoussé*." The inside of the cup is richly gilt. "Lower empire," Roman work of the third or fourth century? Found in 1852, at Mortot in the Jura, France. Diam., $5\frac{1}{2}$ in.; depth, $1\frac{1}{2}$ in.





XIV.

MISCELLANEOUS OBJECTS.

Sculptures in Wood, Ivory, Stone, and other Materials.

CATALOGUE.

No. 700.

YLINDRICAL CUP OR CHALICE, with cover, on tall stem, in carved ivory. The drum or body of the cup surrounded with an elaborate composition in *alto-relievo*, of children with goats, and other bacchanalian attributes—in part copied from designs of Fiammingo. The stem is formed by a vine stock, with, in front, satyrs and *Amorini* climbing up it. On the cover is a group of two *Amorini*, with a wine-cup, grapes, &c., in full relief. This cup is of modern German origin, probably executed at Dresden, and is a work of considerable talent. Height, 11 in.

No. 701.

TATUETTE, in Caen stone, of an architect holding the model of a church in his hand. Apparently a beautiful modern work in the style of the fourteenth century, probably a copy from an ancient statuette by a talented modern French sculptor. Height, 10½ in.



No. 702. Tankard in Carved Ivory. Dutch or Flemish work, circa 1670.

No. 702.



TANKARD in carved ivory, mounted in silver gilt. Dutch or Flemish. Date about 1670. Height, $5\frac{1}{2}$ in.; diam. across base, $4\frac{1}{4}$ in. The composition carved in high relief. Around the drum of the tankard is a bacchanalian scene of recumbent nymphs and fauns, with *Amorini*; one of the latter holds up an oval tablet, on which is sculptured in *bas-relief*, on a minute scale, the bust portrait of a gentleman in costume of the period of the work, probably a portrait of the artist himself. The silver-gilt mouldings are perfectly plain, but in excellent taste, and are coeval with the carving. This beautiful work is by one of the greatest of the Italo-Flemish ivory sculptors of the school of François du Quesnoy, called “Il fiammingo.” The perfect drawing and modelling of the figure, noticeable especially in the extremities, raises it quite to the level of the high art sculpture of its epoch. (*See engraving.*)

No. 703.



PLAQUE OR TABLET in carved ivory, originally inserted into the cover of a book. German work of the tenth or eleventh century. Height, $5\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in. The costly manuscripts of the early periods of the middle ages were bound in the most sumptuous manner; and it was a constant habit to employ tablets of sculptured ivory for this purpose. They were usually set into the centre of the covers, and surrounded with a border of silver-gilt filagree work, interspersed with small *plaques* of *Cloisonné* enamel, glass pastes, and real gems, antique cameos, &c. The present tablet has been, doubtless, so framed. The usage in general may be traced back to the Roman diptychs, which were two *plaques* of sculptured ivory, hinged like a book. The subject here represented is

Daniel in the lions' den, a not uncommon representation at this early period, being understood as a type of Christ's descent into Hades. In the present instance, Daniel is seen in the centre, his head furrounded by a nimbus, seated in the midst of seven lions within a square space or den, above which, in the background, are conventionalized representations of stately buildings, intended as the king's palace. On the right a figure in long drapery is being let down into the den by a flying angel, who suspends it by the hair of the head. This figure holds in its lap several loaves of bread (the action here represented is evidently a curious interpretation of Dan. vi. 22, "And God sent his angel and shut the lions' mouths," &c.). On the opposite side stands the King wearing a royal tunic and crown, holding in one hand a sceptre, with the other raised as if in astonishment; behind him is an attendant bearing his sword. The composition is furrounded by a narrow border of leaf moulding.

No. 704.



GROUP OF FIVE FIGURES, statuettes in full relief, standing on a common ground or plinth. Carved in box-wood. German work, circa 1540-50. Length of the plinth, 2 ft.; height of the figures, 9 in. The subject of this group is somewhat obscure; apparently, it represents a King abdicating his crown in favour of one of his sons to the prejudice of another. The figures are habited in the German costume of the period of the work, though in some respects slightly idealized in the direction of the antique. It is not impossible that the subject represented is the abdication of the Emperor Diocletian, and may have been suggested to the artist by the recent abdication of the Emperor Charles V.

No. 705.



FRAME in carved wood. Flemish work. Circa 1670-1700. This admirable work was probably originally a mirror frame. It is now adapted as a case for miniatures.

No. 706.



CYLINDRICAL BOX, the sides and cover perforated with a Morefco geometrical pattern. Around the side of the lid, and near the bottom of the box, are two bands of Arabic inscriptions in relief, the ground spaces filled in with a black mastic. Arabic or Egyptian, probably made at Cairo in the fifteenth or sixteenth century. Height, $3\frac{1}{2}$ in.; diam., 4 in. (From the Collection of the Marchese della Gherardesca, of Florence, 1859.)

No. 707.



TAL BOWL OR TAZZA, in variegated marble. Italian work, first half of sixteenth century. The margin of the tazza is fringed with a beautiful design of strapwork, with involuted serpents and a *Mascherone* carved in full relief, perforated "*à jour*." Length, 8 in.; width, $7\frac{1}{2}$ in.; height, $3\frac{1}{2}$ in. (From the Marchese della Gherardesca's Collection, Florence, 1859.)

No. 708.



CARVED IVORY COMB. Ancient Hindoo work, elaborately carved and perforated; in the centre, within a square panel, is a female divinity, seated cross-legged on a pedestal, flanked on each side by an upright panel containing a

bird, also standing on a low plinth or pedestal. Purchased in Rome, 1859. $5\frac{1}{2}$ in. by 4 in.

No. 709.



SMALL LIFE-SIZED BUST IN *TERRA-COTTA*.

The youthful St. John. Florentine sculpture of the *quattro-cento* period. Ascribed to Donatello.

No. 710.



ANTIQUE MARBLE BUST OF TRAJAN. Contemporary Roman work. Small life size.

Nos. 711 and 712.



PAIR OF COFFERS, "*Cassone*," in chestnut wood inlaid with marqueterie or mosaic of ivory and coloured woods. Italian fifteenth century work. Purchased at Genoa, 1859. Length, 4 ft. $1\frac{1}{2}$ in.; width, 1 ft. 8 in.; depth, 1 ft. 9 in.





XV.

PORCELAIN WARES.



ORCELAIN is a substance intermediate betwixt common pottery, or *terra-cotta*, and glass: it is semi-transparent, and of a brilliant white colour, and the glaze or covering is a transparent colourless glass, thinly spread over its surface.

It is a much more perfect substance than any other ceramic product, and, both in composition and manipulation, demands greater scientific skill. In the words of an eminent French chemist, it is essentially composed of two distinct parts or elements: the one fusible, which gives to it the transparency by which it is distinguished; and the other infusible, giving it the power to support, without softening or losing its shape, the high temperature necessary to transform the fusible element into a glass. There are two main varieties: the one called the hard body or "*Pâte dure*;" the other, the soft body or "*Pâte tendre*." The former of these is usually composed of natural minerals; the latter, on the contrary, is an artificial chemical compound. These varieties are hard and soft respectively, in two senses:—first, in being able to resist a high temperature or the contrary; and, secondly, in admitting of being scratched by the point of a knife, or in resisting it, as the case may be. The hard porcelain is of the most ancient origin. The Chinese and Japanese, the German porcelains gene-

rally, and the modern French, are of this variety ; whilst the old French, especially the famous old Sèvres porcelain, and all the English porcelains, are of the latter kind.

The invention of porcelain is unquestionably due to the Chinese, and, on the authority of this people themselves, must be referred at least as far back as the first century before Christ. It was not till comparatively modern times that Europe followed in the wake of the Chinese, and for a long time the ambition of European potters was confined to a humble imitation of the Oriental products. Many specimens of Chinese porcelain, however, found their way to the civilized countries of the west during the Middle Ages even, but it is probable that the Portuguese, in the early part of the sixteenth century, first imported it in any quantity. In the succeeding century, the Dutch made a regular article of traffic of porcelain, and, consequent on its speedy general use by the wealthier classes, attempts were made on all hands to manufacture it. It has been recently ascertained that a prince of the Medici dynasty, Duke Francesco I., towards the year 1590, succeeded in fabricating a species of true porcelain of the soft or artificial variety, at Florence. This was probably the earliest successful attempt made in Europe. Several pieces of this so-called "Medici porcelain" are still extant. It was not, however, till towards the close of the seventeenth century, and in particular at St. Cloud, near Paris, that porcelain of the Soft variety was successfully manufactured in Europe as a commercial product. As respects the Hard variety, it is certain that its composition was discovered at Meissen, near Dresden, by an alchemist named Böttcher, in the service of the then Elector of Saxony, betwixt the years 1709—1715.



CATALOGUE.

XV.—PORCELAIN WARES.

No. 740.

DDOUBLE BULB OR GOURD-SHAPED BOTTLE, with long neck. Old Chinese or Japan porcelain, deep onyx brown glaze. Height, 11 in.

No. 741.

SQUARE TEA CADDY, with cover. Old English (Staffordshire) earthenware. Circa 1720? On each of the sides is a Chinese figure in low relief, evidently either moulded from an Oriental original or modelled from a drawing. The figures are coloured with manganese brown, green, and yellow enamels, floated into the glaze in the usual manner of the so-called tortoise-shell ware. Height, 5 in.; diam., $2\frac{1}{2}$ in.

No. 742.

LARGE ECUELLE, with cover and stand. Old Dresden porcelain, painted with "Watteau" conversation subjects, &c. Grounded with gold inside. A specimen of the finest period of the old Dresden manufactory. Circa 1730?

No. 743.



QUATREFOIL-SHAPED CUP AND SAUCER, painted with birds in compartments. Old Dresden porcelain. Circa 1730?

No. 744.



QUATREFOIL-SHAPED CUP AND SAUCER, grounded pale greenish blue, decoration of coloured flowers in alternate compartments, with "Watteau" subjects on white ground. Circa 1730? Old Dresden.

No. 745.



PAWL-SHAPED CUP AND COVER, without saucer. Dresden porcelain. Period of Marcolini. White ground, painted with figure subjects—wreaths and festoons of minute flowers, &c., and with a cypher and royal crown in gold; round one of the vignette subjects is the motto, "*Le cœur pour vous, Les yeux pour tous.*"

No. 746.



COFFEE CUP AND SAUCER, old Dresden white porcelain, with flowers in low relief; the flowers filled in with a minute *appliqué* mosaic of black lacquer, mother-of-pearl, and gold *piqué* work. A rare and curious instance of the combination of lacquered work, mosaic, &c., with porcelain, probably suggested by some Japanese examples, and by analogous decorative processes in use with the "*tabatière*" artists of the beginning of the eighteenth century.

No. 747.

OFFEE CUP AND SAUCER, old Vienna porcelain, grounded inside and out with burnished gold, with decoration of wreaths of flowers and festoons of green convolvulus leaves, painted in colours in reserved spaces. A fine and costly specimen of the Vienna *fabrique*, which is noted for the richness and beauty of the gilding.

No. 748.

WO-HANDLED CUP AND COVER, with oval saucer-stand. Old Dresden white porcelain, decorated with garlands of *appliqué* flowers in full relief. The interior of the cup grounded with burnished gold. A beautiful specimen of the old Dresden raised flower work of early period. First half of eighteenth century.

No. 749.

OFFEE CUP AND SAUCER, AND COVER. White ground, with painted vignette subjects of Nymphs and Cupid bathing, &c.; gilding and coloured roses and forget-me-nots round the borders. A cypher and imperial crown on the cover. Dresden porcelain.

No. 750.

UP AND SAUCER. Old Sèvres *pâte tendre* porcelain. Lavender-coloured ground, with reserved oval compartments in white, filled in with groups of flowers. Rich gilding. Reverse: mark of the *fabrique*, but without date or signature.

No. 751.

TATUETTE OF A WINGED SYREN, riding on a dolphin, and upholding a scallop shell—probably intended as a salt-cellar. Porcelain, picked out in colours. Old Capo di Monte ware. Period, middle of the eighteenth century.

No. 752.

UP AND SAUCER. Old Capo di Monte porcelain, decorated with coloured *relievi* of Tritons and sea-nymphs, and garlands of flowers.

Nos. 753 and 754.

AIR OF ORIENTAL PORCELAIN BOTTLES—Old Chinese or Japanese. White ground, painted with groups of coloured flowers. Mounted in ormolu as ewers. The mounts, French, of the period of Louis XV. Height, 12½ in.

No. 755.

LD CHINESE CRACKLE PORCELAIN BOTTLE. Brownish crackle; painted with a tree or flowering shrub in blue, up the stem of which an ape is climbing, and with various small figures of animals, birds, insects, &c. Mounted in ormolu (marginal bands and cover only); the mounts old French. Circa 1690. This piece is doubtless of great antiquity. Height, 14 in.

No. 756.

ARGE WHITE CRACKLE PORCELAIN VASE. Old Chinese. The ground of this vase is covered with large cracks; it is, in addition, ornamented with large

circular medallions of grotesque dragons and foliage work in blue; and it should be noticed that the cracks do not extend over these medallions. The vase has two lions' heads, with rings hanging from their mouths, arranged as handles; these, and the lip or margin of the piece, are enamelled in imitation of bronze. Height, exclusive of the carved wood stand, 17 in.

No. 757.

 HINESE PORCELAIN VASE, white ground, with arabesque and diaper decoration in blue. An ancient and very elegant specimen, with an hexagonal carved rosewood stand. Height, 10 in.

No. 758.

 ARGE OBLONG PLAQUE. Old blue and white cameo Wedgwood ware. A classical subject, apparently a sacrifice to the goddess Flora. Length, 16 in.; depth, $6\frac{3}{4}$ in.

No. 759.

 ARGE OBLONG PLAQUE. Old blue and white cameo Wedgwood ware. A frieze of infant satyrs, in the manner of the Antique. Length, $12\frac{1}{2}$ in.; depth, 5 in.

No. 760.

 UITE OF THREE AMPHORA-SHAPED VASES, in Sèvres Porcelain, of the time of the Empire. *Gros bleu* ground, with gilded *palmette* and other ornamentation, in the Antique Greek style. The centre vase contains, in front, a circular medallion, painted with the portrait of Napoleon in his robes of state, and wearing a laurel wreath. In the highest style of nineteenth century French art. Height of each vase, 16 in.



XVI.

PICTURES AND DRAWINGS BY ANCIENT MASTERS.

CATALOGUE.

No. 801.



IOVANNI BATISTA SALVI, called "Saffo-Ferrato." Head of the Madonna—the hands clasped in adoration. She is clad in a blue and red drapery, with a linen veil on her head. Very little is known of this excellent and popular painter. Lanzi states that he was born at the castle of Saffo-Ferrato, near Urbino, in 1605, and that he died at Rome in 1685, and was a pupil of his father, Tarquinio Salvi, and of Domenichino. 19 in. by 15 in.

No. 802.



LENAIN. Group of six peasant children or itinerant musicians; one of them is playing a pipe and another a small violin. There were three brothers of the Lenain family: Louis, Antoine, and Matthieu, born, it is supposed, at Laon, respectively in 1583, 1585, and 1593. The two first died about the year 1648. It is supposed that Louis and Antoine were conjointly the painters of the usual rustic subjects

of which this picture offers an example. Very little is known, however, about these eminent artists. (From the Rogers' Collection.) $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

No. 803.

 JEAN BAPTISTE PATER. Pastoral or *champêtre* subject. A young man, dressed in fancy costume, is presenting a *corbeille* of flowers to a lady who is seated on the turf. In the background, a grove of trees, with two ladies and a cavalier. In the foreground, a child with flowers in her lap. Jean Batiste Pater, born at Valenciennes, 1695—died, 1736—was one of the most celebrated pupils of Watteau. His pictures are now scarcely less esteemed than those of his master. (From Mr. Goding's Collection.) 12 in. by $10\frac{3}{4}$ in.

No. 804.

 OUCHER, François, born at Paris, 1704—died, 1768. Drawing in coloured chalks. Head of a young girl. (From Mr. Utterfon's Collection.) $7\frac{7}{8}$ in. by $6\frac{1}{4}$ in.

No. 805.

 ERIES OF THREE ITALIAN, FIFTEENTH CENTURY, INITIAL LETTERS, painted on vellum, filled in with miniature paintings. The subjects represent respectively the Ascension of the Virgin, the Nativity, and an uncertain legendary subject, in which is depicted Christ on the cross on an altar, with blood pouring from his wounds into a chalice, and various figures standing near beholding the miracle. These beautiful initials have been cut from a fine choral book, and are the work of some eminent artist of the school or immediate period of Pietro Perugino. They are mounted in the same glazed frame.

No. 806.

 IOVANNI-BATISTA TIEPOLO. Venetian school. Born, 1697; died, 1770. Finished sketch in oil. Uncertain religious or allegorical subject. Height, $22\frac{1}{2}$ in.; width, $11\frac{1}{2}$ in.

No. 807.

 UARDI, FRANCESCO (OR CANALETTO?). Venetian school. Born, 1712; died, 1793. View in Venice. 4 ft. 10 in. by 4 ft. 7 in. (From the Collection of Dr. Veron, of Paris.)

No. 808.

 IOVANNI BATISTA SALVI, called "Saffo-Ferrato." The Crucifixion, with Mary Magdalene embracing the foot of the cross, and an angel kneeling and pointing towards the crucified Saviour. Intended as an allegory or illustration of the doctrine of the atonement. Height, 3 ft. 2 in.; width, 2 ft. 4 in.

No. 809.

 OSALBA CARRIERA. Italian school. Head of a Muse or poetess. Drawing in pastels. This celebrated female artist was born in 1675, and died in 1757. Height, $11\frac{1}{2}$ in.; width, $9\frac{1}{2}$ in.

No. 810.

 OSALBA CARRIERA. Head of a Muse or poetess. Drawing in pastels. Companion to the preceding. Height, $11\frac{1}{2}$ in.; width, $9\frac{1}{2}$ in.

No. 811.

 HARDIN, JEAN BAPTISTE SIMEON. (French school.) Died 1779. Drawing in black, red, and white chalk, on light brown tinted paper. Study of the head of a youth in a three-cornered hat; lower down on the sheet the two hands of the same figure holding a portfolio. Height, $8\frac{3}{4}$ in.; width, 6 in.

No. 812.

 LIOTARD JEAN ETIENNE. Born at Geneva, 1702; living in 1776. Highly-finished drawing in black and red chalks. Portraits of two ladies in Turkish costume, seated on a divan. In 1738, Liotard went to Constantinople with two English noblemen, and there made the acquaintance of the Earl of Bessborough, then ambassador to the Porte. He returned with that nobleman to England, where he lived many years; and, having continued to wear a Turkish dress and a long beard, he was known as "The Turk." This beautiful drawing was formerly in Lord Bessborough's Collection. Length, $8\frac{1}{2}$ in.; height, $5\frac{3}{4}$ in.

No 813.

 ZOFFANY. Sketch in oil of a young girl in the costume of the last century, holding a palette and brushes in her hand. A portrait sketch from the life, probably of one of the infant princesses, daughters of George III. Johan Zoffany was born at Frankfort in 1735, but lived the greater part of his life in England, where he became a member of the Royal Academy. Height, 22 in.; width, $16\frac{1}{2}$ in.

No. 814.



ANTOINE WATTEAU—born at Valenciennes, 1684; died 1721. Finished sketch in oil. *A fête champêtre*—composition of many figures. Height, $15\frac{3}{4}$ in.; width, 12 in.

No. 815.



ANTOINE WATTEAU. "*Conversation galante.*" Composition of seven figures in a landscape. Height, $14\frac{1}{2}$ in.; width, 18 in. (From the Hon. E. Phipps' Collection.)

No. 816.



DAVID TENIERS. Born at Antwerp, 1610; died, 1690. Village *fête*: a crowd of peasants assembled, feasting before a cabaret, to the music of a bagpipe, which a man who stands on a tub is playing; to the right, in the distance, is seen Teniers' *château*, with the artist, his wife and family, walking in front. (From Lord Northwick's Collection.) Height, 2 ft.; width, 1 ft. $8\frac{1}{2}$ in.

No. 817.



ZENOBIO DE MACCHIAVELLI. Florentine school. Painted circa 1473. "*Sacra conversazione.*" Picture in distemper on panel. Width, 4 ft. 11 in.; height, 4 ft. 5 in. Composition of six small life-sized figures. In the centre is the Virgin seated on a throne, with the infant Saviour standing in her lap; in her left hand she holds a white rose. On her right hand stands St. Bernardino of Siena, holding a medallion inscribed with the monogram of Christ, and another faint, with a book in his hand, but without any other emblem. On the left of the Virgin is a fainted bishop, with a crozier, the border of his cope embroidered with *fleurs-de-lys* (probably the

Florentine, St. Zenobio), and St. Jerome, in the habit of a cardinal, with a book and a pen in his hands. In the right hand lower corner is the signature of the painter, "*Cenobii de Macchiaveli*." Nothing is known of Macchiavelli except the bare mention of him in Vafari's Life of Benozzo Gozzoli, from which he would seem to have been Benozzo's principal pupil. This admirable picture is probably unsurpassed by any easel or panel picture of Benozzo himself now extant. It was originally in the church of Santa Croce, in Fossabonda, without the walls of Pisa, together with another picture by the same artist, signed and dated 1473, representing the coronation of the Virgin. The latter was taken to Paris at the period of the French occupation of Italy, and is now in the Louvre (No. 245); it is, however, far inferior to the present work. In the last Florentine edition of Vafari (Lemonnier, 1848, vol. 4, p. 191, note 2) is a notice of the two pictures, contributed by the Cavaliere Tommaso Puccini. The saints represented in the present picture are there, however, called "San Ranieri, San Francesco, San Giacomo," "*e un altro santo*;" they are, however, evidently so designated in error. This picture, after having been long deposited by its previous owner in the Accademia di belle Arti, in Pisa, was purchased for the present possessor in Florence in the spring of 1859. It is probable that this and the Louvre picture are the only works of the painter now extant, which are recognisable as such; they, however, alone suffice to entitle him to take rank with the greatest masters of the *quattro-cento* period. (See engraving, No. 1.)

No. 818.

 LORENZO DA CREDI. Born in Florence, 1452; died about 1536. The Virgin seated under a canopy, with the infant Saviour on her lap; in the background, a landscape with water and distant mountains; and on the right a church, with conventual buildings attached. Painted in oil

on an oval panel. An admirable work of the finest time of the master. In perfect preservation. (From Lord Northwick's Collection.) Height, $22\frac{1}{4}$ in.; width, 14 in.

No. 819.

PIERO DELLA FRANCESCA. Born at Borgo San Sepolcro towards the beginning of the fifteenth century; living at an extreme old age in 1494. Picture in distemper on panel. Height, 5 ft. 5 in.; width, 3 ft. 11 in. St. John baptizing our Saviour. In the centre are the principal figures, our Saviour and St. John, standing in a rivulet under the spreading branches of an acacia. On the left, a group of three standing angels. On the right, in the middle distance, a nearly nude figure of a disciple standing in the water; whilst in the distance a group of four minor draped figures completes the composition. The landscape background is a view of the country around Borgo San Sepolcro—the city itself appearing, surrounded with gardens and vineyards, at the foot of the olive-covered Appennines. Piero della Francesca has always been reputed one of the luminaries of art. By the testimony of Vasari and other ancient writers, it is evident that he was regarded in his own time as one of those great inventors to whom the revival of art in the fifteenth century was due. Like his successors—Leonardo da Vinci, Michael Angelo, and Raffaello—Piero was an universal genius, and, amongst other labours, he acquired especial renown for his writings on geometry and perspective. Very few works of this great artist have descended to us. His principal labours as a painter were executed in fresco, and have in most instances perished. This picture was formerly in the sacristy of the cathedral of Borgo San Sepolcro, from whence it was only removed in the spring of 1859, having been purchased by the author for its present possessor, from the Bishop and Chapter, who were desirous

of selling it in order to raise funds for the erection of a new high altar. In its original locality it formed the centre division of a large altar-piece in three compartments; the original side divisions, however, and the *predella*, had disappeared, and had been replaced by similar portions of another altar-piece, by a later and far inferior hand; these latter, therefore, were not removed. In addition to the present picture, which is believed to be the most important work of the master extant, the following are probably the only indubitably authentic panel pictures of the master now known:—

1. In the Chiesetta dello Spedale, at Borgo San Sepolcro, a panel picture representing the Virgin, as “Nostra donna della Misericordia;” also several portions of the *predella* of the same picture, let into the panels of an altar-piece of the seventeenth century.—
2. In the sacristy of the cathedral of Urbino, a small picture representing the flagellation of Christ.—3. A picture in very damaged condition, in the possession of the family Marini Franceschi (descendants of the painter), now resident in Florence, representing the Nativity.—4. In the Accademia at Perugia, a “*sacra conversazione*,” or Virgin with saints.—5. In the gallery of the Uffizi, Florence, a diptych or picture in two compartments—portraits of Federigo, Duke of Urbino, and his consort, Batista Sforza.

No. 820.

CHOOL OF FRA FILIPPO LIPPI. “*Sacra conversazione*.” The Virgin and Child, with three angels. Half-length figures. A beautiful early distemper picture, purchased at Prato in the spring of 1859, from the representatives of a family of that city, in whose possession it had been from time immemorial. Height, 2 ft. 4½ in.; width, 1 ft. 8 in.

Nos. 821 and 822.

REYF—pair of pictures. Dead game, with landscape backgrounds. Height, 9½ in.; width, 13 in.



XVII.

PICTURES BY MODERN ARTISTS.

CATALOGUE.

No. 851.

EORGE MORLAND. Head of a lady in walking costume of period of George III., in an oval—probably intended as a personification of “Morning.” Height, 11 in.; width, 9 in.

No. 852.

EORGE MORLAND. Female head in an oval. Walking costume, with a muff. “Evening.” Height, 11 in.; width, 9 in. George Morland—born 1764, died 1804—was as notorious for his habits of dissipation as celebrated for his great and versatile talent as a painter.

No. 853.

TANFIELD, R.A. Monaco, from the sea. Painted 1854. Length, $13\frac{3}{4}$ in.; height, $8\frac{1}{2}$ in.

No. 854.

 STANFIELD, R.A. Landscape. A mill on the left; in the foreground, a waggon and horses crossing a stream. Length, 12 in.; height, 8 in.

No. 855.

 IDNEY COOPER, R.A. A meadow with cows, sheep, and goats. A tree and a shed on the left. Painted in 1856. Length, 12 in.; height, 8 in.

No. 856.

 OLOMON. "The Breton piper." Height, 1 ft. 8 in.; width, 1 ft. $4\frac{1}{2}$ in.

No. 857.

 VERBOCKHOVEN. Modern Belgian school. A cow and three sheep in a meadow. $11\frac{1}{4}$ by $8\frac{1}{4}$.

No. 858.

 VERBOCKHOVEN. An ass and two goats on a common. Length, $7\frac{1}{2}$ in.; height, $5\frac{3}{4}$ in.

No. 859.

 VERBOCKHOVEN. An ewe and two lambs. Length, $7\frac{1}{2}$ in.; height, $5\frac{3}{4}$ in.

No. 860.

 ROYON. (Modern French school.) A French peasant woman riding on an ass, with a flock of sheep and two cows crossing a stream. Width, 3 ft. 6 in.; height, 2 ft. 6 in.

No. 861.

 ROYON. French peasant girl driving three cows before her across a stream. Width, 3 ft. ; height, 2 ft. 2 in.

No. 862.

 ISABEY. (Modern French school) Interior of an artist's studio, or of the chamber of an antiquary. Width, 4 ft. ; height, 3 ft.

No. 863.

 ENRI LEYS, of Antwerp. Mary of Burgundy giving alms to the poor. Commissioned from the artist by the present possessor. "Mary, daughter of Charles the Bold, succeeded in 1475, by the death of her father at Nancy, to the Duchy of Burgundy, which formed at that time one of the most powerful states in Europe, comprehending Burgundy, properly so called, as far as Switzerland, Belgium, the Low Countries, French Flanders, Franche-Comté, Picardy, Artois, and the county of Boulogne: a great part, therefore, of France as it is to-day. A short time after ascending the throne, she married Duke Maximilian of Austria. Philip the Handsome, father of the Emperor Charles V., was the offspring of this union. This young princess, whose memory is so endeared to her subjects—especially to the Flemings—on her accession to power in the quality of Countess of Flanders, took the oath which was administered to her, and which contained, among others, the following clause:—‘You swear also to revoke and annul all the dues imposed upon the burghesses of Ghent since the year 1450, to protect the widows and orphans, and to do all that a worthy Countess of Flanders can be expected to perform: and so may God and all his saints assist you.—*Oath of Mary of Burgundy.*—*Keroyen*

de Lettenborn.—*Histoire de Flandres*, p. 219. By the terms widows and orphans, inserted in the formula of the oath, were understood, above all, those women whose husbands, or those children whose parents had belonged to the guilds of the cities of Ghent and Bruges, in which Mary of Burgundy alternately resided, and above all to the guilds of '*petits metriers*,' which were unable to afford sufficient funds for the maintenance of their poor. This denomination also included disabled artisans. The artist has treated the subject in the following manner:—Mary of Burgundy, accompanied by two ladies of honour, one of whom bears a casket, and followed by an attendant carrying a basket full of loaves of bread, has quitted her palace in order to perform her works of charity. The day is cold and misty; a group of poor persons, who seem to have had notice of her arrival, are advancing to meet her, or rather appear to await her without the gate of the city of Bruges, then the metropolis of the commerce of the entire world, and which is to be seen in the background. In the middle distance appears the Duke Maximilian, accompanied by a lady of the court, coming to join the princess, and in passing he also bestows an alms upon a child, who holds his hat to him; behind him, on the bridge, the court fool is seen approaching; whilst curious spectators may be perceived on the towers and at the windows of the town. As may be seen, the artist has been daunted by no difficulty: he places his scene in the open air, and his personages, as well as the background of the picture, are illumined but by the doubtful light of a sunless day in the month of November. Let us now examine with what talent the great artist has executed his subject. One is struck with the resemblance of this work to those of Van Eyck and Memling: but Leys, treating a subject of the fifteenth century—a period contemporary with those two great masters—could do no otherwise: such resemblance entered into the very nature of his subject—the rich and heavy stuffs of their time must naturally be disposed as he

represents them, and it is, besides, one of the finest qualities of his work, for although the principal group is treated with all the simplicity and finish of those two great painters, he surpasses them incontestably in the force and contrast of his colouring. The mantle worn by Mary of Burgundy is of an intense blue; one of her ladies of honour wears a black bodice; the other a head-dress of a brilliant white, a small cloak of dark yellow, and a robe of a yellow so pale as to be almost white, ornamented with a flowered pattern; beside her stands the page in the livery of Burgundy, entirely in red. Leys has not only succeeded in obtaining the most perfect harmony between colours so opposed, but he has also had the talent to bring out his principal personage, for although she is surrounded by personages in such brilliant colours, although before her, and in a position nearer the spectator, is a woman wearing a dress of whitish grey, and a white head-dress, and although she herself wears only sombre colours, the figure of the princess is the first which attracts the eye. The principal group, together with the details, is painted with a finish to which few artists have attained: they are real miniatures in oil. Although the faces of Mary of Burgundy and Maximilian possess the merit of resemblance with known portraits, Leys has imparted to them a fitting expression. With what an air of nobility and happiness Mary performs the beneficent actions required by her oath; she is not beautiful, but everything about her bespeaks so much gentleness and denotes a heart so good, that she must be loved by her subjects. The eye rests with satisfaction on the two charming faces of the ladies of honour following their mistress. The one with black hair and eyes intensely watches the movements of the princess, and seems to share in them; whilst she with the golden tresses, which she allows to fall upon her shoulders—their colour being then esteemed a beauty—has an angelic physiognomy; her carriage is full of dignity—she seems to be still advancing, but on the point of arresting her steps.

The page in red in the livery of Burgundy is treated with a master hand; his attitude is easy, and he appears accustomed to the service he is performing. The group of poor persons to the left of the picture is of great beauty: it denotes a profound acquaintance with the sufferings and miseries of humanity—each face bears upon it, so to speak, the history of a life—one sees that that kneeling female figure receiving the alms, as well as the one in a white head-dress, standing behind her, have once been in affluence; that they have been plunged into poverty, but by the death of a husband and by sickness. What gradations has not the artist imparted to the expressions of the other figures! the infirm artisans behind the women have faces which we seem to have seen again and again; whilst the orphans, according to their several ages, have their attention fixed upon the subject which interests them in a more or less decided manner: the youngest appears to have knelt down mechanically—he is inattentive, and seems to be looking at the spectator. It is evident that the orphan kneeling beside the female receiving charity has long known poverty,—all this is treated with a master hand. In the middle distance, on the right, Duke Maximilian, wearing a blue furred mantle, is also giving alms to a child. He is placed and treated so as not to interfere with the principal group, which the artist makes still further prominent by the superior finish he has given to it. The more the eye wanders to the right, the less carefully are the details made out, as compared with the principal figures. The sky, as well as the panorama of the city of Bruges in the background, have a magical effect if one gazes long upon the picture. Shutting out surrounding objects, the illusion is complete, and one might believe one's-self transported to the very scene four centuries ago. When, in 1855, Leys obtained the medal of honour, it was the opinion of all connoisseurs that his talent had reached its culminating point, and that he would never surpass the work he there exhibited. The present picture

proved victoriously the contrary, and should be considered as the masterpiece of the artist, surpassing all that he has as yet produced. It is destined to mark an epoch, and it is not without reason that all the journals of Belgium which have spoken of it have uniformly expressed regret that it cannot remain in their country."

No. 864.

 VETTER.—Modern French school. Interior, with a cavalier seated, and a girl pouring out a glass of beer for him. Costume of circa 1650. $12\frac{1}{2}$ by 10 in.

No. 865.

 INNELL. A hill-side farmyard in the Isle of Wight, with figures stacking hay. In the foreground a waggon, drawn by oxen. Length, 15 in.; height, 12 in.

No. 866.

 VERBOCKHOVEN. A white horse. $7\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

No. 867.

 FRÈRE.—Modern French school. The poor seamstress. Height, $14\frac{1}{2}$ in.; width, 12 in.

No. 868.

 EMSLEY. Interior of a fisherman's cottage: children playing with a crab. Height, $7\frac{1}{4}$ in.; width, 6 in.

No. 869.

EISSONNIER.—Modern French school. (Painted in 1856.) “*Le Lecteur*.” A man dressed in black, in costume of the last century, seated in an arm-chair, reading near a lattice window. $8\frac{1}{2}$ in. by $5\frac{1}{2}$ in. (From the Collection of Dr. Veron, of Paris.)

No. 870.

ECAMPS.—Modern French school. “*Les Bohémiens*.” Interior of a hut or ruined building, with gypsies grouped round a fire, on which a pot is boiling. 9 in. by 6 in. (From the Collection of Dr. Veron.)

No. 871.

ICHELL.—Modern French school. A man in the costume of the time of Louis XV. playing the violoncello. 6 in. by $4\frac{1}{2}$ in.

No. 872.

TANFIELD, R.A. A sea piece. Dutch luggers going into Saardam. 3 ft. 7 in. by 2 ft. 5 in.

No. 873.

IDNEY COOPER, R.A. Canterbury meadows—cattle in a stream. Painted in 1853. Length, 3 ft.; height, 2 ft. 2 in.

No. 874.

 W. COOKE, R.A. Scheveling Sands at low water. Length, 3 ft. 2 in.; height, 2 ft. 2 in. (From the Northwick Collection.) Painted in 1839.

No. 874 (a).

 W. COOKE, R.A. Scheveling Sands—a fishing smack putting out to sea during a fresh breeze. Length, 3 ft. 2 in.; height, 2 ft. 2 in. Companion to the preceding picture. (Also from the Northwick Collection.) Painted in 1840.

No. 875.

 UVERGER.—Modern French school. “*Le Verre d'eau.*” 13 in. by 9 in.

No. 876.

 DE BLOCK.—Modern Flemish school. “The Letter” —a girl reading a letter near an opened window. Height, 21½ in.; width, 15 in.

No. 877.

 RÈRE. The Breakfast—a nurse or young mother feeding her child. Height, 17½ in.; width, 14½ in. Painted 1859.

No. 878.

 OODALL. “The Recruit.” Length, 8¾ in.; width, 5 in.

No. 879.

EBSTER, R.A. "The Village Patriarch." 11 in. by 8 in.

No. 880.

UVERGER. Modern French school. "*La Charité.*" 15½ in. by 12½ in.

No. 881.

RITH, R.A. The duel scene betwixt Viola and Sir Andrew Aguecheek, from Shakespeare's "Twelfth Night." 11½ in. by 8½ in.

No. 882.

OOLE, R.A. "Making love in the hay field." Height, 18 in.; width, 12 in.

No. 883.

COOPER, R.A. "The Crimea, 1855." A *vivandière* attending a wounded dragoon. 20 in. by 15 in.

No. 884.

EYL. St. Hilda—sheep. 18 in. by 13 in.

No. 885.

EYL. Cattle piece. 18 in. by 13 in.

No. 886.

LASSAN.—Modern French school. "*La Toilette.*" 7½ in. by 6¼ in.

No. 887.

ALLAIT. Modern Belgian school. "*La prière.*" 20½ in. by 15½ in.

No. 888.

OLY FAMILY—after Raffaele. Copy on porcelain. Executed at Munich. 26 in. by 16 in.

No. 889.

TANFIELD, R.A. The *Pic du Midi*. A finished sketch. 10 in. by 7½ in.





XVIII.

MINIATURES.



PORTRAIT painting in miniature came prominently into vogue towards the beginning of the sixteenth century, and the great painter, Hans Holbein, was not only one of the earliest miniature painters, but to this day is undoubtedly the greatest. Previous to his time a few small portrait miniatures may have been executed in Italy (during the second half of the fifteenth century); these however, were in reality, small square oil or distemper pictures on panel—the circular and oval forms of miniatures so constantly adhered to since, having apparently been first affected in Germany. The Italian bronze portrait medallions, which were popular, as far back even as circa 1440–50, and which afforded occupation for the talents of so many of the great *quattro-cento* painters and sculptors, may in truth be regarded as miniatures in bronze. They were succeeded (in Germany) by small medallion portraits in carved wood, lithographic stone, and wax, generally enclosed in circular turned wood or ivory boxes. Several such carvings are extant from the hand of Albert Durer himself, and they are generally the work of excellent artists of his school and period. Finally came paintings in distemper or body colour, on vellum; these were at first nearly always circular in form, and the admirable miniatures by Holbein

in this Collection (Nos. 950 and 990) may be adduced as examples of this stage. These miniatures on vellum were at first enclosed in boxes like the carved medallion portraits already alluded to. The miniature by Hildyard (No. 952 in this Collection) is enclosed in one of these boxes. Later in the sixteenth century the oval shape came into fashion, and miniatures were usually painted on smooth cards—generally pieces of playing cards rubbed down with pumice stone. They were mounted in silver gilt or ormolu frames, and frequently also in costly enamelled gold settings as jewels or pendent ornaments.

The fortunate sojourn of Holbein in this country (1526–54) was the origin of the celebrated English school of miniature painting, which remains to this day even, the first in Europe. Nicholas Hildyard (born 1547, died 1619). Hoskins (period of Charles I.). The two Olivers: Isaac (born 1556, died 1617) and Peter (born 1601, died 1660)—Samuel Cooper (born 1609, died 1672) are the greatest English miniature painters of the seventeenth century.

On the Continent, one pre-eminent name should not be passed over: this is the celebrated enameller Petitot (born at Geneva 1607, died 1691); Petitot, moreover, resided long in England. This great artist, working on a more minute scale than his predecessors, and with a vehicle not more durable in its nature than brilliant and forcible in tint, has left us *chefs d'œuvre* of art in his particular province. His exquisite works are indeed the triumphs of enamel painting on metals. Petitot should be classed with the French school, and his style may be taken as the most prominent type of continental miniature painting.



CATALOGUE.

XVIII.—MINIATURES.

No. 950.

HOLBEIN. Large circular miniature on vellum, in body colours. Diam., $3\frac{3}{8}$ in. Portrait of a gentleman of apparently about forty-five years of age, clad in a ruffet or "murrey"-coloured silk vest, over which he wears a black silk doublet and a cloak or coat of the same murrey-coloured silk, lined with sable fur, and with wide sleeves enriched with gold loops or tags. On his head is a flat cap of black velvet, ornamented with jewelled medallions. He grasps a gold-hilted sword with the left hand. He is of a corpulent habit, with long golden or red hair, cut straight across the forehead, and although apparently of a somewhat phlegmatic temperament, has a physiognomy indicative of considerable capacity and force of character. The figure is a half length, and is detached on a blue background. This miniature is said to represent Sir Thomas Pope, founder of Trinity College, Oxford; the engraved portrait, however, of this person, given in Fabers' "Founders," has but little resemblance to this, and the attribution is therefore by no means certain. As a work of art this miniature is unsurpassable; it is on a level with the finest works in oil of the great artist from whose hand it unquestionably proceeded.

No. 951.

 **H**OLBEIN (or one of his immediate scholars). Small circular miniature in oil, in its original moulded ebony frame, formerly fitted with a box cover. Diam., $1\frac{5}{8}$ in. This interesting miniature is unquestionably Holbein's own portrait. He is represented clad in black, and wearing a black skull-cap; the right hand uplifted, and holding a brush, with which he is evidently supposed to be painting. In the left hand he holds what appears to be a small metal phial. Blue background.

No. 952.

 **N**ICHOLAS HILDYARD. Oval miniature on vellum or card, in its original elaborately turned circular ivory box. Height, 2 in.; width, $1\frac{5}{8}$ in. Bust portrait of a gentleman in black, wearing a ruff, detached on a background of ultramarine; inscribed round the margin, "*An. dni. 1598—ætatis sua 50.*" On the reverse is painted a tree, on the branches of which a shield of arms is suspended, above a glory with a word in Hebrew characters inscribed within it. The following motto is written round the margin, "*Tui benedictione florebit.*" This personage is said to be Nicholas Harborne, of Mundham, county of Norfolk, ambassador from Queen Elizabeth to Turkey. (See Hakluyt's "Voyages" and Blomfield's "Norfolk.")

No. 953.

 **L**ARGE CIRCULAR MINIATURE on vellum, attributed to Giulio Clovio, but more probably by an artist of the school or following of Angelo Bronzino. Portrait of Bianca Capella. Half length. She is represented clad

in a simple undress of white, her blonde hair brushed back and confined within a filken net. Ultramarine blue background. This celebrated, or rather notorious, lady, was the mistress, and afterwards the second wife of Francis de Medicis, Grand Duke of Tuscany—secretly married in 1578, and again publicly in 1579; she and her husband both died in 1587. For a *résumé* of her eventful history see the “Biographie Universelle.” (From the Poniatowski Gallery at Florence.)

No. 954.

 SAAC OLIVER. Oval miniature on card. Portrait of the Queen of Bohemia, daughter of James I. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. She wears a rich figured or embroidered dress (coloured flowers on a white ground), with trimmings of bright green. A wide frill ruff of point lace, with a falling collar beneath it. Her hair is brushed back in the usual style of the epoch, and ornamented with jewels. A breast-knot of green silk *en suite* with the trimmings of the dress. She has a black braid round her neck, probably to suspend a jewel, and an ear-drop with a bow or knot of black braid, complete the costume. The background is a crimson curtain. The monogram of Oliver is painted in gold on the background space to the left.

No. 955.

 SAAC OLIVER. Oval miniature on card. Portrait of Lady Hunston, temps James I. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. She wears a low dress of black silk or satin, with shoulder and breast-knots of pink ribbon, and trimmed with a wide falling vandyked border of point lace. Wide and very elaborate full ruff. Her hair arranged in the usual lofty structure in parallel curls, and trimmed with bows of pink ribbon. A thin black braid or cord round the neck. Mat ultramarine background, with the monogram of Oliver in gold on the left.

No. 956.

 SAAC OLIVER. Oval miniature on card. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in. Portrait of Anne of Denmark, Queen of James I. She wears a low black dress, trimmed with point lace, and a large vertical puffed gauze or muslin ruff. The hair brushed back from the forehead, and arranged in a very formal manner. On the summit of her hair is an open jewelled diadem, and round her neck a rich necklace of pearls with enamelled gold jewels and pendent ornaments. Mat ultramarine blue background, with the monogram of the artist to the right.

No. 957.

 SAAC OLIVER. Oval miniature on card. 2 in. by $1\frac{5}{8}$ in. Portrait of Sir Philip Sidney. He is dressed in a black cut or slashed doublet, with a wide falling collar, edged with point lace. His brown hair is brushed back, and he wears a jewelled ear-drop in one ear. Ultramarine background, with the monogram of Oliver to the right. This famous courtier, poet, and accomplished gentleman was born in 1554, and slain at Zutphen in 1586.

No. 958.

 SAAC OLIVER. Oval miniature on card. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in. Portrait of a gentleman about thirty-five years old, with dark brown hair and a dark moustache. He wears a black doublet and a puffed frill ruff. Ultramarine background. A beautiful miniature in Oliver's most vigorous manner.

No. 959.

 SAMUEL COOPER. Oval miniature on card. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. Portrait of the Earl of Carnarvon. Circa 1630-40. A young man of about twenty-four years

of age, with long auburn hair; falling collar, with wide vandyked border of point lace, and taffels attached. He wears a light green doublet flashed with vertical stripes of white. The background, a crimson velvet curtain.

No. 960.



COOPER. Large oval miniature on card. $4\frac{3}{4}$ in. by $3\frac{7}{8}$ in. Portrait of "John Lord Bellasis, uncle to Lady Talbot, 1646." He is represented as about forty-five years old, in armour, and holding a commander's *bâton* in his hand. He is bare-headed, with long brown hair falling on his shoulders, and a scar, apparently from a sword-cut, covered with a strip of black plaister, on his forehead over the left eye. This nobleman was a distinguished leader and partisan of Charles I., in the civil war betwixt the King and the Parliament.

No. 961.



COOPER. Oval miniature on card. 2 in. by $1\frac{7}{8}$ in. Portrait of a young man with long black or dark brown hair, clad in a black doublet with white linen sleeves, and a falling collar of point lace. Ultramarine background, with the initials of the artist, S. C., and date, 1653, in gold.

No. 962.



COOPER. Oval miniature portrait of a lady, 2 in. by $1\frac{1}{2}$ in., said to be a Countess of Newcastle. She has long black curled hair, wears a low yellow satin dress, and has a necklace of two rows of pearls round her neck. Circa 1640.

No. 963.



COOPER. Oval miniature on card. 3 in. by $2\frac{1}{2}$ in. Portrait of Henry Jermyn, Lord Dover, dated 1667. Three-quarter face. He is in armour, and wears an immense light brown peruke, a voluminous falling band collar of rich point lace, tied with a black ribbon, and ornamented with bows of pink ribbon and a red scarf over his armour. Landscape background. Initials of the artist and date (1667) in the left hand lower corner of the background.

No. 964.



COOPER. Oval miniature on card. 3 in. by $2\frac{5}{8}$ in. The Earl of Chesterfield, in armour, wearing a blue scarf, falling collar of point lace, and voluminous peruke. Landscape background. Initialed by the artist, and dated 1667.

No. 965.



VAL MINIATURE IN OIL on copper. Master unknown. Circa 1630-40. 2 in. by $1\frac{5}{8}$ in. Said to be a Marquis of Newcastle. Portrait head of a young man of about twenty-eight, with blue eyes and long blonde or golden hair falling down on his shoulders, and a small moustache. Black doublet and collar of point lace.

No. 966.



VAL MINIATURE on card. Painter unknown. $2\frac{1}{2}$ in. by $1\frac{7}{8}$ in. Portrait of Mary Claypole, daughter to Oliver Cromwell. At the back of this interesting miniature, in a hand evidently of the period, are the initials of the master, and date 1656, and "Mrs. Mary Claypole,

dr. to O. Cromwell." The lady is represented in a plain blue dress. She has long brown hair, with voluminous side curls, and the only ornaments are a plain head-band, ear-drops, and necklace of pearls *en suite*, and a breast-knot of narrow black ribbon, with a pendent pearl attached. This lady died in 1658, aged twenty-eight—she was therefore twenty-six years old at the time this miniature was painted, doubtless from the life. There is a strong family likeness to the Protector; and although the miniature has suffered considerably from the white-lead pigment having turned black, and being afterwards scraped away, the lineaments of the countenance have been in no way affected. Her death at Hampton Court is said to have hastened that of the Protector himself. (Mary Claypole died August 6, 1658, and Oliver Cromwell September 3, in the same year.)

No. 967.



HENRY DANCKAERTS. Oval miniature in oil on copper. 2 in. by $1\frac{5}{8}$ in. Portrait of King Charles II. He wears a black doublet, wide falling collar with tassels, and a deep border of Brussels lace. Black peruke and moustache. Charles II. was born in 1630, ascended the throne in 1660, and died in 1685. Judging from the apparent age of the King as represented in the miniature, it must have been painted about A.D. 1670.

No. 968.



SMALL CIRCULAR MINIATURE in its original silver case. Master unknown. Spanish. Diam., $\frac{7}{8}$ in. Bust portrait of a young girl, probably an Infanta of Spain. Circa 1630.

No. 969.



VAL CASE OR LOCKET, enamel on gold. On one side, Anne of Austria, in a widow's dress; and on the other, Louis XIV.—apparently nine or ten years old. The young King wears a scarlet striped doublet, broad blue ribbon or scarf, falling collar, and a scarlet ostrich feather in his hair, falling on to his shoulders. This interesting work is by one of the early French enamellers of the Toutin or Bordier school, and probably originally contained locks of the hair of the two royal personages. Anne of Austria, eldest daughter of Philip II., King of Spain, married Louis XIII., King of France, in 1615, and became mother of Louis XIV. in 1638. On the death of her husband, 1643, the young Louis XIV. being in his minority, she became Regent, and died in 1666. Judging from the apparent age of the young King, these miniatures must have been painted about 1650. Louis XIV. was five years old when he ascended the throne in 1643, and died in 1715, having reigned seventy-two years.

No. 970.



SQUARE MINIATURE in oil on copper. Painter unknown—probably by a follower of Velasquez. Circa 1650. Portrait of a Spanish lady in a low black dress trimmed with yellow. Her long black hair is ornamented with bunches of yellow ribbon, and with two falling lapels or bands of parallel strings of pearls. This striking miniature is singularly fresh and piquant in colour. $2\frac{3}{4}$ in. by $2\frac{1}{2}$ in.

No. 971.



PETITOT. Small oval miniature—enamel on gold. 1 in. by $\frac{7}{8}$ in. Portrait of Louis XIV., aged about thirty-five, probably painted about 1670-75.

No. 972.

ETITOT. Small oval miniature—enamel on gold. $\frac{7}{8}$ in. by $\frac{3}{4}$ in. Portrait of the minister Louvois, aged about thirty-five. François Michel Letellier, Marquis de Louvois, Prime Minister to Louis XIV., was born in Paris in 1641, became powerful on the death of Colbert in 1683, and died in 1691.

No. 973.

ETITOT. Minute oval miniature on card. $\frac{7}{8}$ in. by $\frac{3}{4}$ in. Portrait of a gentleman in costume of circa 1670, said to be the Duke of Orleans, brother of Louis XIV., in the original gold locket-setting of the period. Philippe de France, Duc d'Orleans, only brother of Louis XIV. (born 1640, died 1701). This exquisitely beautiful miniature is unquestionably by the great artist to whom it is attributed, and is a rare example of his work in water colours.

No. 974.

CHOOL OF PETITOT. Small oval miniature—enamel on gold. 1 in. by $\frac{7}{8}$ in. Portrait of Henriette Anne d'Angleterre, Duchesse d'Orleans, daughter of Charles I., King of England, born at Exeter, 1644; married the Duke of Orleans, 1661 (see previous number); died at St. Cloud, 1670.

No. 975.

CHOOL OF PETITOT. Small oval miniature on gold. Portrait of a lady. $\frac{7}{8}$ in. by $\frac{5}{8}$ in. Circa 1700.

No. 976.

CHOOL OF PETITOT. Miniature, enamel on gold. $1\frac{1}{4}$ in. by 1 in. Madame de Sevigné. Marie de Rabutin Chantal, born 1617, married in 1644 the Marquis de Sevigné, who was killed in a duel in 1651. Died 1696. Celebrated for the admirable collection of letters to her daughter—esteemed as the most perfect models of French epistolary composition.

No. 977.

N OVAL MINIATURE on ivory, in seventeenth century enamelled locket case. $1\frac{1}{4}$ in. by 1 in. Portrait of a lady, period of Louis XIV.

No. 978.

INCKE. Miniature—enamel on gold. $1\frac{7}{8}$ in. by $1\frac{5}{8}$ in. Portrait of Lord Chesterfield, dated 1735. Philip Dormer Stanhope, Earl of Chesterfield, the celebrated orator, statesman, and writer; born 1694, died 1773.

No. 979.

INCKE. Oval enamelled miniature on gold. $1\frac{7}{8}$ in. by $1\frac{5}{8}$ in. Portrait of Sir Robert Walpole, Earl of Orford, Prime Minister to George II.; born 1676, died 1745.

No. 980.

N OVAL MINIATURE on gold. $1\frac{3}{4}$ in. by $1\frac{1}{8}$ in. The painter, François Boucher; signed, "Hornes, 1773."

No. 981.

BLONG MINIATURE, in body colours or “guash,” on card. $2\frac{3}{4}$ in. long, $2\frac{1}{4}$ in. high. Portrait of Louis XV. (half length), standing in a garden, and holding a rose in his hand. Born 1710, was the only surviving son of the Duc de Bourgogne, eldest son of Louis, the Dauphin, son of Louis XIV.; ascended the throne in 1715, became of age in 1723, and died in 1774.

No. 982.

MASTER UNKNOWN. Oval miniature on ivory. $2\frac{3}{4}$ in. by $2\frac{1}{8}$ in. Portrait of Catherine II. of Russia, in her robes. Born 1729, became Empress by the dethronement and subsequent murder of her husband in 1762. Died in 1796.

No. 983.

VAL MINIATURE on ivory. French, period of Louis XVI. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. Portrait of a lady, probably an actress, in fancy costume.

No. 984.

VAL MINIATURE on ivory. French, period of Louis XVI. $2\frac{3}{4}$ in. by $2\frac{1}{4}$ in. Portrait of a lady, probably an actress.

No. 985.

ISABEY. Large oval miniature on ivory. Portrait of the Duke of Wellington in the forty-eighth year of his age. $5\frac{1}{2}$ in. by $4\frac{3}{8}$ in. On the reverse

is written, evidently in the handwriting of Isabey, "*Peint par ordre de sa Majesté pour son cabinet particulier*, 1818." Arthur Wellesley, Duke of Wellington, born May 1, 1769; died September 14, 1852.

No. 986.



LARGE MINIATURE in oil—a work of the Spanish school of the seventeenth or early eighteenth century. The Madonna.

No. 987.



SQUARE MINIATURE PICTURE in distemper on vellum. Flemish—circa 1560. Master unknown. "The Comte de Meghen." Half length, habited in a rich suit of armour *damasquiné* with gold. He holds a helmet in his right hand, and grasps the scabbard of his sword with his left; around his neck is the collar of the Golden Fleece. The Comte de Meghen was a celebrated leader on the side of the Imperialists in Flanders, under the sanguinary Duke of Alva. $5\frac{3}{4}$ in. by $4\frac{1}{4}$ in.

No. 988.



SIMILAR SQUARE FLEMISH MINIATURE, by the same hand, and *en suite* with the preceding. "Femme du Comte de Ligne." Circa 1550-60. This lady is attired in a magnificent dress of black and white, profusely ornamented with jewels. 6 in. by $4\frac{3}{4}$ in.

No. 989.



COOPER. Oval miniature on card. Circa 1645. Lady Falconberg. A lady of about twenty-five years old, with reddish auburn hair in long ringlets—plain

low white fatin drefs, and wearing a necklace of pearls. Blue sky background. (From Lord Northwick's Collection.) $2\frac{1}{4}$ in. by $1\frac{7}{8}$ in.

No. 990.

 **OLBEIN.** Circular miniature on card or vellum. Sir Thomas Seymour, Lord High Admiral of England. He is about thirty or thirty-five years old, has a reddish or fandy coloured beard and moustache, wears a black dress and black cap with a gold medallion in it. Plain ultramarine background. On the back of the miniature is written in an ancient, and perhaps nearly contemporary hand, "The picture of Sr Thos. Seymer, Knight, L Admyrall of England." Diam., $1\frac{5}{8}$ in. An exquisite miniature.

No. 991.

 **COOPER.** Oval miniature on card or vellum. The Earl of Pembroke. An exquisite miniature of the early time of the artist. Initialed, but without date. The Earl is represented as about forty years old, with long auburn hair, and small pointed beard and moustache, dressed in black fatin, with falling collar edged with point lace. 2 in. by $1\frac{5}{8}$ in. (From Lord Northwick's Collection.)

No. 992.

 **COOPER.** Oval miniature on card or vellum. The Countess of Pembroke, wife of the preceding. An admirable miniature. The lady is about thirty-five years old, with light auburn hair in long ringlets. Low dress of white fatin, ornamented with jewels, and necklace and ear-drops of large pearls. The background, a crimson curtain. 2 in. by $1\frac{5}{8}$ in.

Nos. 993, 994, and 995.

HREE SMALL OVAL MINIATURES on vellum. Three young children of the Earl and Countess of Pembroke, painted on ultramarine backgrounds. Attributed to S. Cooper. Each $1\frac{3}{8}$ in. by 1 in. (From Lord Northwick's Collection.)

No. 996.

VAL MINIATURE on ivory. A Countess of Shrewsbury—a lady of about fifty years old, in costume of the period of Queen Anne. Initialed "I. S.—60;" labelled "Spencer" on the back—probably the name of the artist. (From Lord Northwick's Collection.)

No. 997.

ETER OLIVER. The Elector Palatine, King of Bohemia, son-in-law of James I. Oval miniature on card or vellum, with the monogram of the artist. Dark blue background. $1\frac{7}{8}$ in. by $1\frac{1}{2}$ in.

No. 998.

SAAC OLIVER. Oval miniature on card or vellum. Dr. Donne, the poet. Signed with the monogram of Oliver in gold on the dark blue background, and dated 1610. An admirable and most perfectly preserved miniature. $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. (From Lord Northwick's Collection.)

No. 999.

VAL MINIATURE. Enamel on gold. The Marquis of Vieuville. Inscribed at the back, "Portrait in enamel of the Marquis de Vieuville, killed at the Battle

of Auburn Chase, Sept. 18, 1643." From the Portland and Strawberry Hill Collections—and more recently from Lord Northwick's Collection. A beautiful miniature, probably by P. Bordier. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in.

No. 1000.

ICHOLAS HILDYARD. Oval miniature on vellum. A young lady with a black dress and wide puffed ruff, wearing a black hat or cap ornamented with a cameo set in gold as a medallion, and a twisted wreath of pearls. Ultramarine background, with the inscription in gold, "*Ætatis sue 20; ano. dni. 1587.*" $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in.

No. 1001.

 COOPER. Oval miniature on card or vellum. A lady, aged about twenty-eight, with long auburn hair in ringlets. Low blue dress, with a necklace of pearls. Initialed S. C., and dated 1652. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in.

No. 1002.

HE EMPRESS JOSEPHINE. A beautiful French miniature on ivory. 3 in. by $2\frac{1}{8}$.

No. 1003.

MALL OVAL MINIATURE on ivory. By Petitot, or of his school. Portrait of a lady. Circa 1680. $1\frac{1}{4}$ in. by 1 in.

No. 1004.

VAL MINIATURE on card or vellum. Philip Earl of Arundel, 1615. Modern copy from an original by Isaac Oliver. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in.

No. 1005.



VAL MINIATURE, painted in oil on a slab of polished bloodstone. A sleeping Cupid, with a wine-flask. This exquisite minute work is attributed to Guido, and is in every respect worthy of that great master. $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in.

No. 1006.



PETITOT. Oval miniature on vellum. Portrait of Louis Hector, Duc de Villars. $1\frac{3}{8}$ in. by $1\frac{1}{4}$ in.

No. 1007.



ISABEY. Large oval miniature on card. Portrait of a lady in walking costume. Signed, "J. Isabey, Vienne, 1815." Height, $5\frac{1}{2}$ in.; width, $3\frac{3}{4}$ in.

No. 1008.



SIR ANTONIO MORE. Oval miniature of Queen Mary. Painted in oil on card, in gold enamelled locket-case. This admirable miniature is unquestionably by More, and to all appearance must have been painted from the life about the commencement of the Queen's reign (circa 1553). She is dressed in black, with a black coif or bonnet, richly adorned with strings of pearls and gold enamelled work. Round her neck she wears a narrow frill or ruff, and her dress is edged with a collar of fur. The head is relieved on a plain blue background. The features, though somewhat angular and unmistakeably characteristic, are more refined than usual, and the general expression is very animated. Height, $1\frac{3}{4}$ in.; width, $1\frac{1}{2}$ in.



XIX.

WATER-COLOUR DRAWINGS BY MODERN MASTERS.



ATER-COLOUR drawing, or more correctly speaking, painting in water colours, is essentially an art of modern times; Ostade, his pupil Du Sart, and some other Dutch artists of the seventeenth century, nevertheless, occasionally produced drawings, which in the pigments employed, methods of execution, and resultant force of colour, very much resembled the modern works. These occasional efforts, however, led to no permanent result, and it was not till the second half of the eighteenth century that certain English artists, amongst whom, Paul Sandby, Girtin, J. Varley, Cristall, G. Barrett, and above all, Turner, were the most conspicuous, formed a national school of water-colour painting. From the beginning of the present century, this branch of art has rapidly developed itself in England, and in the admirable works of Turner has, at all events as far as landscape is concerned, undoubtedly attained its highest point of excellence. It has remained a peculiar speciality of the English school, no foreign artist having as yet succeeded in rivalling that union of artistic excellence with true appreciation of the nature and peculiar advantages of the vehicle, which our greatest water-colour painters have displayed. The names of David Cox, Copley Fielding, W. Hunt, Prout, De Wint, John

Lewis, Stanfield, and many other distinguished artists, including those previously named as the early founders of the school, will ever remain illustrious in the annals of the arts of the nineteenth century; their productions, indeed, may be said to mark the epoch, ranking in every respect on the same line with the works of the greatest contemporary painters in oil, many of whose most exquisite qualities of colour and luminous *chiaro' scuro* have been borrowed, indeed, from the sifter vehicle.





CATALOGUE.

No. 1001 (a).

 OPLEY FIELDING. Harlech Castle. A grand landscape in the "historic" style. Length, 3 ft.; height, 2 ft. 6 in.

No. 1002 (a).

 INNELL. The hay waggon—a hill-side farmyard in the Isle of Wight. Original drawing in water colours, for the picture, No. 865, in this Collection. $7\frac{3}{4}$ in. by $4\frac{3}{4}$ in.

No. 1003 (a).

 M. W. TURNER, R.A. The Bass Rock. 10 in. by $8\frac{1}{2}$ in. Painted at Abbotsford, for Sir Walter Scott.

No. 1004 (a).

 M. W. TURNER, R.A. Rye. $10\frac{3}{4}$ in. by $7\frac{1}{4}$ in. The celebrated engraved drawing in the "South Coast" series.

No. 1005 (a).

 DANBY. Southampton. 7 in. by $4\frac{1}{4}$ in.

No. 1006 (a).



EVANS, of Eton. View on the Thames. 19½ in. by 12½ in.

No. 1007 (a).



W. TOPHAM. The piper. 20¼ in. by 12¼ in. A group of Irish peasant girls and children at a cabin-door, surrounding a piper, who is playing to them.

No. 1008 (a).



HUNT. The farrier's shop at Strathfieldfaye. A celebrated early drawing. 29¼ in. by 21 in.

No. 1009.



LEWIS (1834). Highland cottars with dogs. 22 in. by 18½ in.

No. 1010.



SIDNEY COOPER (1840). Cattle in a meadow. 13¼ in. by 8¼ in.

No. 1011.



FREDERICK TAYLER. Irish peasants going to market. 12½ in. by 9¾ in.

No. 1012.



TANFIELD, R.A. (1837). Gevit and Charlemont. Drawing in pencil on tinted paper, slightly washed with colours. 15 in. by 11 in.

No. 1013.



BENTLEY. Sea piece. 2 ft. 8 in. by 1 ft. 8 in.

No. 1014.



E WINT. Landscape with a mill. 2 ft. 5 in. by 1 ft. 8 in.

No. 1015.



ENKINS. Norman peasant girls in the harvest field. 23 in. by 15 in.

No. 1016.



E WINT. "The moated Grange." 14½ in. by 11½ in.

No. 1017.



ICHARDSON. "Way-side devotion." 26½ in. by 13½ in.

No. 1018.



ICHARDSON. "Loch Lochy"—peasants at a cabin-door in the foreground. 28 in. by 7½ in.

No. 1019.



ICHARDSON. La Rochetta, Calabria. 28 in. by 7½ in.

No. 1020.



ICHARDSON. Vico, near Sorrento. 39 in. by 13 in.

No. 1021.



ASTINEAU. An Irish lake scene. 20 in. by 14½ in.

No. 1022.



ASTINEAU. Trim Castle.

No. 1023.



ASTINEAU. Lincoln Cathedral.





XX.

ILLUMINATED MANUSCRIPTS.

No. 1024.

MISSAL. A Florentine manuscript on fine vellum. Circa 1490. This beautiful book is in the most perfect state of preservation. It is enriched with six illuminations, each of which fills the entire page, and with numerous decorated initial letters. The illuminations consist of the vignette subjects usually found in the Italian missals of this period, surrounded with splendid arabesque borders painted in the most vivid colours. The illuminations are probably by a pupil of Ghirlandaio. Size of the page, $5\frac{1}{2}$ in. by 4 in. Purchased in Florence, 1859.

No. 1025.

MISSAL, enriched with twenty illuminations. An admirable little manuscript of Flemish origin. Circa 1470. Decorated by one of the great scholars of Van Eyck. The number of the illuminations, the exquisite finish and elaboration of every detail, and the vivid freshness of the entire book, raise it to the very highest rank of its kind both in respect of intrinsic beauty and also in pecuniary value. It is bound in crimson velvet, with angle plates and clasps in gold filagree work—the latter probably added towards the end of the sixteenth century. On the fly-leaves are several curious signatures of previous possessors; amongst them occur the names of “Luxemburg,” “Brandenburg,” “Magdalen de Clenes, 1579,” “Sibylle de Clenes, 1579,” and “Diane de Dampmartin.” Size of the page, $3\frac{1}{2}$ in. by $2\frac{3}{8}$ in.



XXI.

MODERN SCULPTURE.

No. 1026.



VENUS. Life-sized statue in marble, by John Gibson, R.A. This celebrated work was commissioned from the artist in 1853 in Rome, by the present possessor.



THE END.

GETTY CENTER LIBRARY



3 3125 00607 1571

